

Metaphor

James Cross





Fifty-five Years of Work and Play

Metaphor

James Cross

To Barbara & Oscar

---

Jim  
2011

## Dedication



This book is dedicated to all those who worked with me over the years but particularly to six extraordinary designers. From left: Jay Novak, Emmett Morava, Ken Rang, Carl Seltzer, Doug Oliver and John Clark.

A handwritten signature in cursive script, likely reading "John Clark".



James Cross enjoys an international reputation for his accomplishments in the field of corporate graphic design. Many of the projects in this book have won awards in major competitions in the United States and abroad. For fifty plus years he has built strong and enduring relationships with his clients. These relationships are based on a high level of cooperation and interaction, necessary prerequisites for producing exceptional work.

He has been commissioned by corporations to meet their communication needs with imagination, simplicity, clarity and depth. Success in accomplishing these objectives results from a willingness to innovate and take chances, combined with the experience to know how far to reach for an intelligent, appropriate solution. He incorporates his personal interpretation, often using conceptual metaphors, yet allowing the essence of the corporate personality to remain paramount.

This fifty-five year retrospective of his work provides an overview of how he has influenced and shaped the visual appearance of companies over the past five-and-a-half decades.

Forward I first became aware of Jim's work in 1976 while attending California College of Arts & Crafts in the Bay Area. This was a time when graphic design finally earned international recognition as a formal profession, as opposed to a mere vocational activity. Only a handful of visionary business executives understood how to integrate design as part of their business model. It was during Jim's generation when graphic design finally defined a position in corporate and marketing communications and began to play an unprecedented role in corporate branding and product differentiation. Jim Cross is without a doubt one of the most influential designers of his time, not just for the excellence of his work, but also for having laid the foundation for the graphic design profession to flourish as the acknowledged business it is today.

After studying at CCA, I graduated from Art Center College of Design where I had the opportunity of meeting Jim while interviewing for a potential job at Cross Associates. Unfortunately, I did not get the job! But, as life has its ways, years later Jim became a dear friend and by example, a mentor.

I am tempted to refer to Jim as an artist, as someone of profound insight and a unique talent to express, not just what he sees, but how he sees it; an artist who can distill the essence of the grape or capture the semblance of a landscape with equal elegance and technical skill. In *Metaphor*, Jim refers to some of his work as "personal," perhaps pointing at intent, or at a self-imposed margin of separation that defines context in his creative process. But a design assignment is never a self-serving stage for Jim's own aesthetic or personal motives. In fact, a number of projects that pushed design innovation boundaries and won him the acclaim of his peers are the result of a profound understanding of the client, the subject, and the audience. His work for Northrop Corporation demonstrates Jim's masterful ability to craft impeccable visual environments that make business information easily understood. Jim's work for Northrop raised the bar on annual report design and set new heights for corporate photography. I can cite a number of design projects in this book where beauty, execution and relevance converge with the precision of a Swiss watch. *Metaphor* – the title that

that Jim chose for this book – points at the space where design transcends execution and reveals the essence of creativity. Jim's pragmatic thinking process is a means to an end; it is the quest for ideas. In Jim's brilliant work for UCLA Extension unexpected connections result from the juxtaposition of seemingly unrelated subjects that playfully engage the mind of the viewer. Jim's most distinct signature is the value placed in the quality and clarity of an idea.

Many of us who know Jim personally admire his passion for life and his uncompromising standards of excellence. But what I find most inspiring is his integrity as a creative individual. I see this fifty-year work overview as a genuine expression of Jim's principles. In this book, the author interlaces a vast range of projects representing an extraordinary diversity of subjects in non-chronological order, a metaphor itself of Jim's relationship to a world where creativity is a constant.

As I thumb through *Metaphor* I reflect on Jim's vast number of collaborations with some of the greatest talent in the world; photographers, writers, illustrators, printers and, most importantly, colleagues who had the privilege to earn their passage at Cross Associates before moving on to their own successful careers.

Jim's personal radiance and boundless productivity continues in full force beyond the last page of this book suggesting, perhaps, what is best described by a quote on the 2002 Spring Quarter cover he designed for UCLA Extension: "It's what you learn after you know it all that counts."

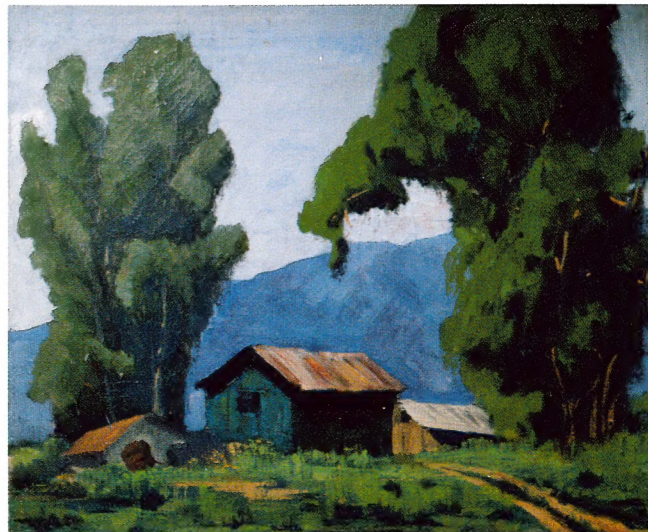
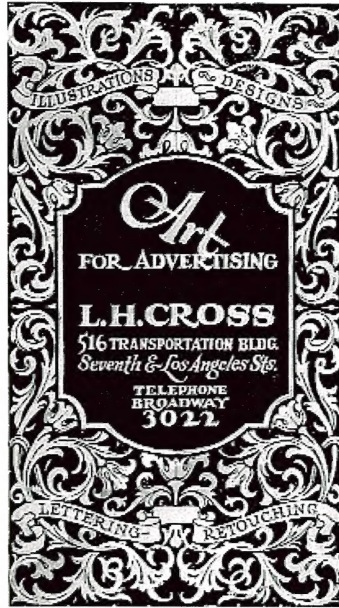
Agustin G. Garza  
April 2011



Influences My father was a commercial artist practicing from the 1920's until his death in 1946. His business card is a classic example from that period. I can remember spending many days in his studio in Los Angeles watching him work.

On the weekends when I was 10 - 12 years old, my dad and I would go to the Lucky Baldwin Estate in Arcadia and paint *plein air* landscapes together.

Below is a painting by me when I was 11 years old.



## The Ecology of Design

### Nature as a Metaphor for Design

The sun shines. Green plants convert light energy into chemical energy and transform carbon dioxide and water into sugar. And, so all of life is sustained, as it has been for some 600 million years. A grand design of the utmost simplicity and the utmost complexity! 🌿 Ecologists have joined philosophers, theologians and others trying to understand why it all works. Looking at the relationship of organisms to their physical environment, ecologists have arrived at the same startling revelation as the philosophers and theologians – all of life is interdependent. 🌿 This “balance of nature,” this grand design, says that all lives great and small affect all other lives, and that every action leaves its indelible mark. The ecosystem is the basic ecological unit in the abstraction we call nature. It is self-sustaining within the larger nurturing biosphere and can be as small as a tidal pool or as large as an ocean. 🌿 The world of design is an ecosystem of sorts within the greater biosphere that is all of man’s activities. And, the issues for design are strikingly similar to those of the ecosystems of nature, suggesting the need for an ecology of design.

### Responsibility of the biosphere.

Because design can marshal such power and produce pervasive effects well beyond its original intent, great responsibility rests on the shoulders of every serious designer. 🌿 Design records the spiritual, intellectual, commercial and everyday life of civilization. Like the tail of a comet, it trails in the consciousness for years and years after entry into view. Yet, as the demands for design multiply, as the great earth shrinks to the global village and we need and desire to communicate more and more with all people, it is too easy to overlook the power of our work to affect lives. 🌿 Our consciousness is flooded by the products of design everywhere we turn. Taxis are painted to grab our attention. Posters promise excitement or rhapsody or laughter at the theatre. Annual reports, books and magazines employ design to influence us. We buy expensive cars because of their appealing designs. We sleep on sheets that are designed. There is little in our lives that does not carry the deliberate

arrangement of line, form, mass, color and space in a pattern; i.e., design. 🌿  
 At its worst, design pollutes. It fouls the environment, forces itself upon us against our will or adds stress to our lives. Billboards scream at us from the horizon as we escape to an unspoiled place in the country; garish advertisements insult our senses from inside buses and subways we ride to work; ugly buildings topped by uglier corporate logos thrust themselves at us; and "functional" interiors of our workplace trap and cage us.

### Looking to nature.

There is still hope, though, if we can recognize just how numb our sensibilities have become. Hope means accepting responsibility for the biosphere and mentally noting that we share a measure of that responsibility. 🌿 To exercise that responsibility, we must explore the possibilities of creativity in every task. We must aspire to creativity, originality and power. We must marry art, which gives form to an inner emotion, idea or problem, and design, which gives a solution to a problem imposed from without. We must question and search as artists, and answer and assert as designers. 🌿 Design and art together hold an ideal of beauty that looks for perfection of form. Nature can be the mirror. The creative imagination in the artist is the power to transform a multiplicity of lines and forms and images into a new, harmonious unity, and, in drawing on this imagination, the artist/designer takes the very power of nature unto himself. When he is successful, the elements of the whole resonate with each other in a complex and seemingly miraculous creation. Like classical Greek pottery, whatever the shapes or proportions, the result is one of supreme harmony. 🌿 It is this harmony of design that makes it an equal rather than a replicate of nature. The harmony comes from a sensitivity on the part of the designer, from that point of contact between the inner consciousness of his artistic self and the outer world. It comes from his aesthetic



pleasure, his delight in beauty and his personal power to evoke feelings stronger than the images themselves.

### **Toward an ecology of design.**

An ecology of design asks each of us to look beyond the immediate or obvious. It asks us to think about the reverberations of our work, the inadvertent stirrings that we might produce in the viewer. This demands an ideal of perfection, a thoughtfulness that goes beyond the commercial transaction, an eschewing of mindlessness in our work, an avoidance of what Coleridge called “fancy” in art, a burning, unending quest for authenticity. 🌿 An ecology of design asks us not to pollute, not to deprecate language, symbols and images. It asks us to remember that even our most insignificant work touches and affects human lives, creates environments. It reminds us that we have the power at our best to inspire as well as to influence, and that we have a responsibility to our environment, to our ecosystem and to everything in it. 🌿 An ecology of design says that solving the problem is paramount – what does not work does not survive. It reminds us that nothing in nature is superfluous, that nature is efficient and continuous, that its history is profound, always alive, always connected. An ecology of design shows us that there is freedom in nature but never anarchy, that nature is purposeful but never slavish. 🌿 The person who embraces an ecology of design is sensitive to the subtlest feelings and impressions. He recognizes that the creative process at its best is a combination of genius, taste and discipline. All of his energy is focused on solving the problem. He does not strain to be unique, but he is unique. he does not strain to produce beauty, but his work is beautiful. He does not strain to exercise power, but his work is powerful. There is no ego in nature.

*– This short essay by Laurence R. Pearson is a result of working on numerous projects together and having many discussions over a glass of Cabernet about the approach designers take in their commitment to achieving exceptional results.*

UCLA Pages from the 1956 "Southern Campus," the University's year book. I was one of its designers in my senior year at UCLA.



Rand Corporation

Brochure designed in 1958 when I was Graphic Design Director for the System Development Division of the Rand Corporation. The Q7A was one of the first computers used as an integral part of the U.S. Air Defense Command.



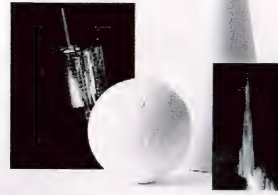


## Hughes Aircraft Company

Booklet describing the operation of the first commercial communications satellite launched April 6, 1965 which hovered in synchronous orbit 22,300 miles above the earth.

## Early Bird

PHOTOGRAPH BY MICHAEL S. HARRIS / NORMAN H. T.



## The Fixed

The first fixed satellite in the world, Early Bird, was launched on April 6, 1965. It was the first of a series of satellites designed to provide continuous communication between the United States and Europe. The satellite is a spherical object with a long, thin, conical antenna extending from its top. It is shown in a photograph against a dark background, with a smaller, similar satellite visible in the distance.

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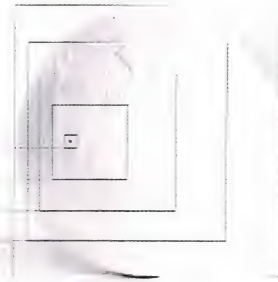
Fixed satellite, 22,300 miles above the earth.

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## The Beginning

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Colleague Comments "Sometimes classic, always with a touch of elegance. Jim Cross has standards deeply held and felt and has no time or space for fashions that surround us all. He embodies quality."

Ivan Chermayeff, *Chermayeff & Geismar*  
*Graphis Design Journal* 2010

"I became aware of Jim's exquisite work long before I had the honor to meet him. His achievements qualified him for an attitude, however I'm pleased to relate that he was too secure for that. I found a humble man who is now making great wine, with the same devotion to good taste."

B. Martin Pedersen, *CEO & Creative Director, Graphis Inc.*  
*Graphis Design Journal* 2010

"The goddam style of pseudo-art-nouveau, bad design – illegible, 'mod' dominated in the sixties. This stuff wasn't good when it was new, and it's even worse the second time around. In the 70's we'll go back to clarity and legibility, but with more flair and imagination than the sterile 'Swiss' style which brought about the above reaction. People like Jim Cross and Massimo Vignelli will be the leaders."

George McVickers, *George McVickers, Inc.*  
*Graphics:USA, January 1970*





Northrop Corporation

Excerpts from an interview by writer Chris Barnett with Les Daly, Vice President of Public Affairs, Northrop Corporation.

Left: a page from an early '60s annual report.



LD "The annual report? Most overblown project in the world."

CB "How would you describe the theme of your 1986 report?"

LD "It doesn't have a theme. At least that wasn't the way it was created. That's your conclusion."

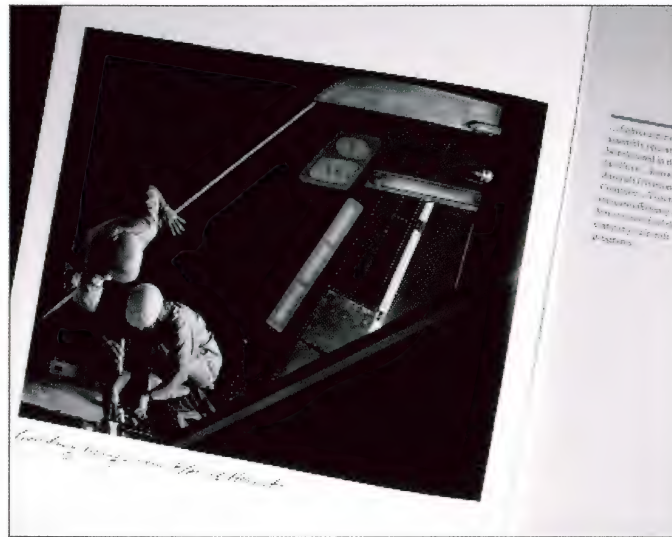
CB "Sure it has a theme, a tightly focused theme. It says to me Precision, People, Perfection. It says to me Intense Thinking."

LD "If you get that, then I've done what I'm supposed to do. But it's not something I've created. It just flows from the bones of the company. We try to be perfect."

CB "You mean to tell me there wasn't a conscientious effort on your part to communicate precision, excellence, commitment?"

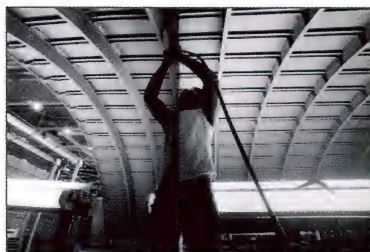
LD "Look, my only conscious decision was that if the annual report didn't do that, it would be an inaccurate reflection of the people who work here."

Northrop Corporation Pages from the 1986 Northrop annual report. Photographed by Cheryl Rossum.



Northrop Corporation

Double-page spreads from Northrop's 1977 annual report. Designed by Jay Novak in Cross Associates' Los Angeles office. Photographs are by Marvin Silver.





Northrop Corporation

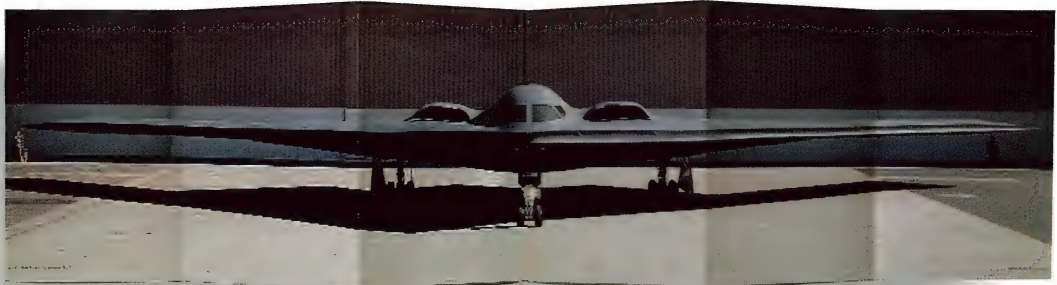
Northrop Logotype created in 1960 when Cross was Northrop's Corporate Design Director.

Corporate-wide signage program.

A report to Northrop shareholders and employees on the rollout of the U.S. Air Force B-2.

Right, poster commissioned by The Fine Arts National Institute, Mexico City as a homage to Frida Kahlo and Diego Rivera.

# NORTHROP



A FRIDA  
Y A DIEGO,  
UN ABRAZO  
FUERTE.





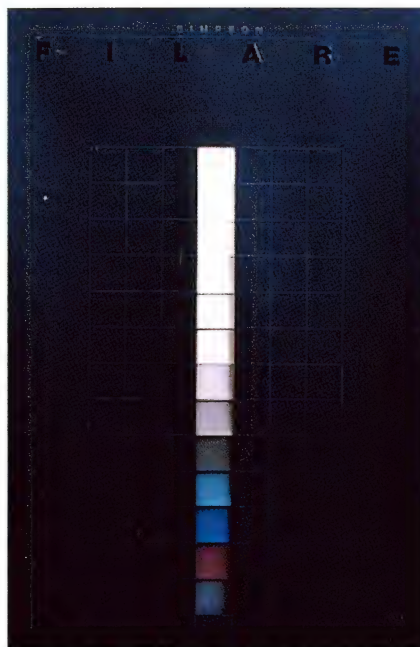
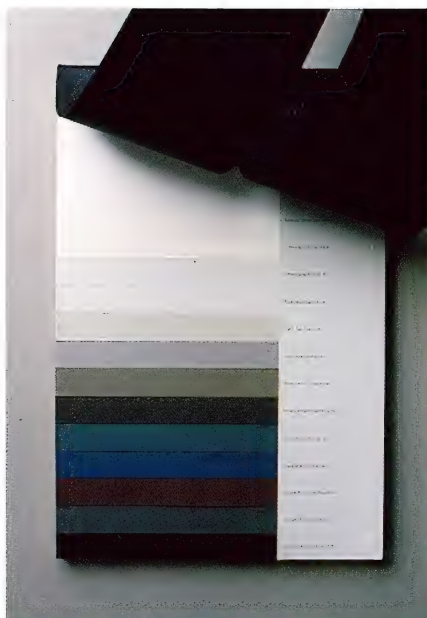
## Simpson Paper Company

In 1981, Keith Anderson, Simpson's Vice President of Marketing, commissioned Cross Associates to create a more effective visual image for the company and to re-define what a high quality printing papers manufacturer can mean in its market place. For years the company's promotions had been aimed at the people who purchased their products: the printing industry.

When we analyzed Simpson's marketing plan, it was obvious to us that they were directing their efforts to the wrong audience. The printers may buy the paper, but it is the graphic designers and advertising agency art directors who specify the paper to be used by those printers for the annual reports and sales literature they create for their clients.

Simpson's uncoated paper colors, textures and finishes at that time were not attractive to designers and art directors, so over a 13-year relationship, we created new lines of paper such as Filare, revamped old lines such as Gainsborough and Teton and revolutionized ways of presenting their paper with swatch books which incorporated printed samples for the first time.

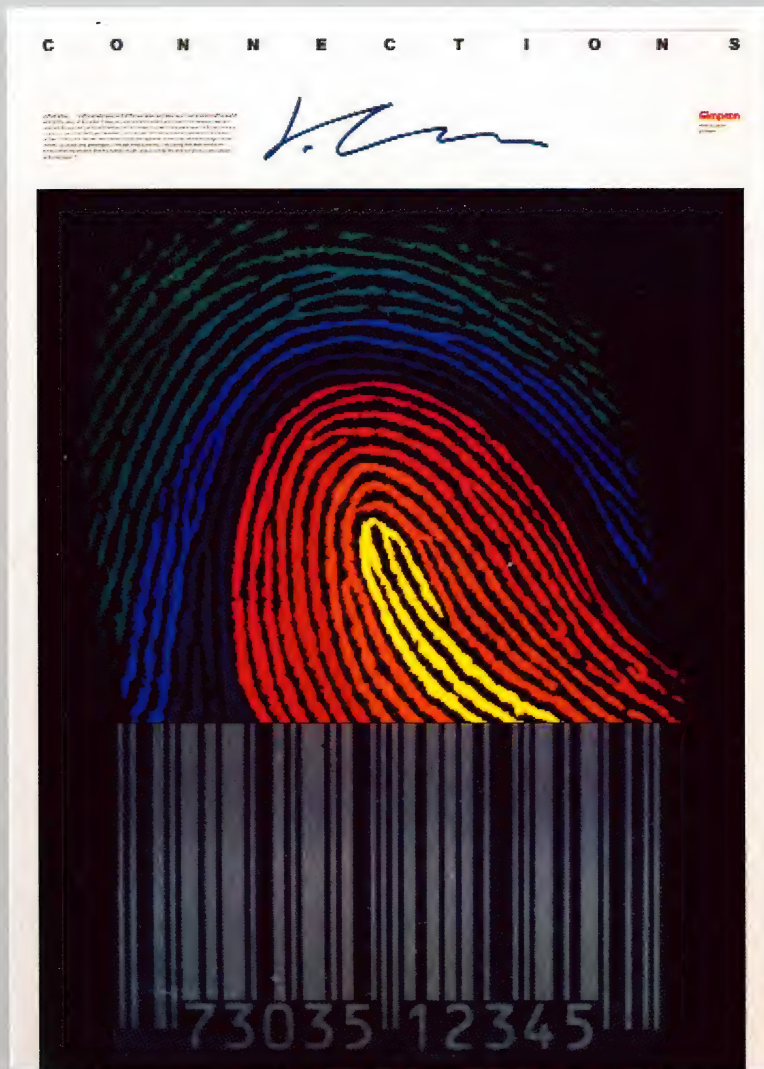
We also commissioned well known international designers to participate in creating poster series and other promotions, thus influencing a broad range of American designers.





Simpson Paper Company

An example of one of the several poster series in which world renowned designers participated by interpreting various themes such as "Connections."

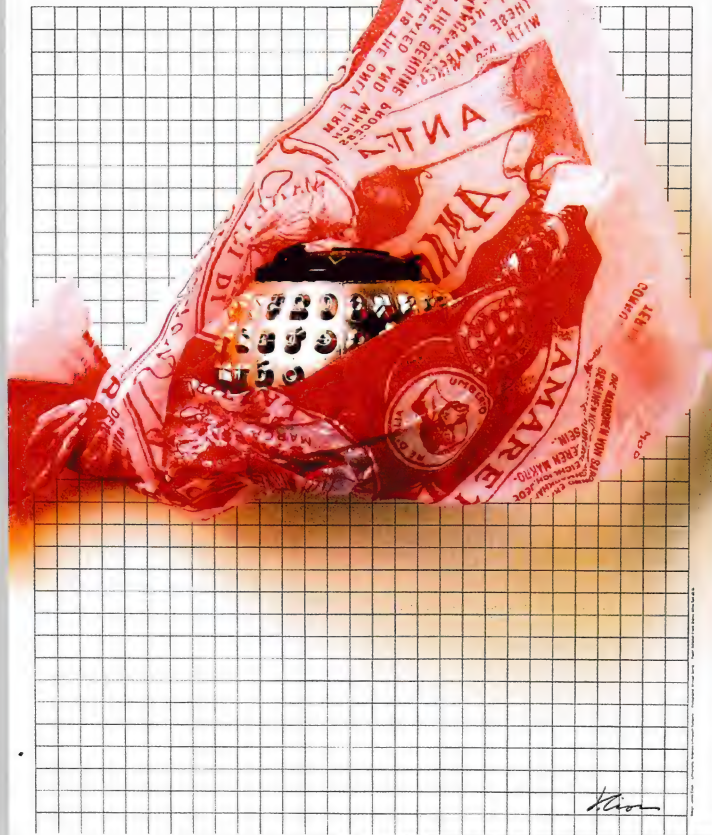


Simpson Paper Company

Simpson's Filare Text and Script were the first papers Cross Associates created from scratch. We chose the paper's texture and all of the colors, which proved particularly attractive to the graphic design market.

Ditelo con gusto. Filare Script. From Simpson.

Filare Script. The new way to say it with writing paper.



Simpson Paper Company

The introduction of Filare Script and Text to the market place created quite a stir and was one of the fastest selling sheets in the industry. Other Simpson grades such as Teton and Gainsborough were revitalized by Cross with new colors and promotional literature. Photographs by Michael Going.



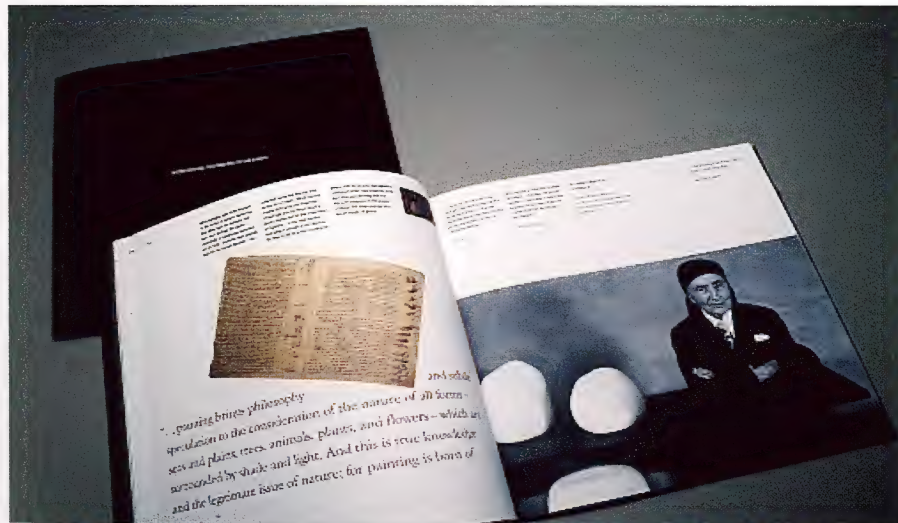


Simpson Paper Company "Simpson Coated," poster promoting Simpson's six lines of high quality coated papers.



Simpson Paper Company

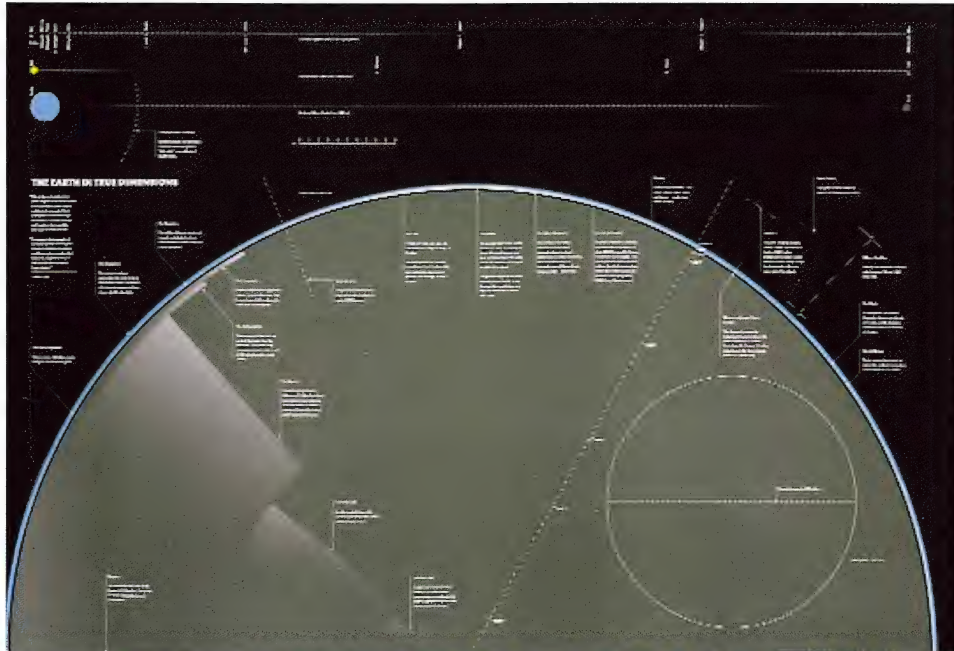
Simpson Paper's publication "Dimensions: The Design of the Earth" was conceived and written by Maxwell Arnold. Excerpt: "King and conquerors, artists and writers, scientists and prophets, in wonder and awe, have all described the design of the earth - the beauty of it, the intricacy, the harmony, the balance, the power, the fragility."



Simpson Paper Company

Poster included with the "Dimensions" book, which diagrams the earth's atmosphere, crust and other features' dimensions in true scale.

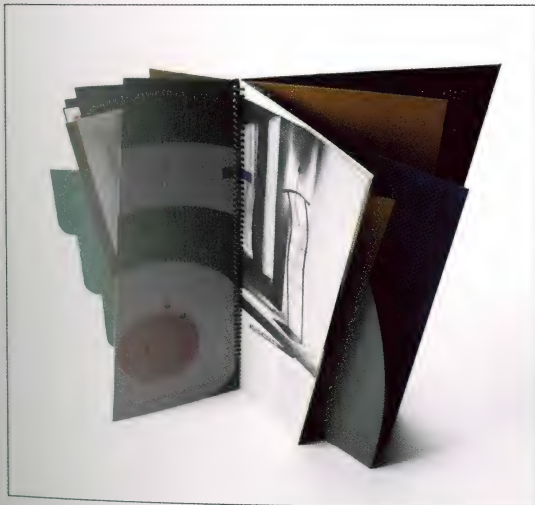
Booklet promoting Filare text and cover using Italian cooking as its theme.





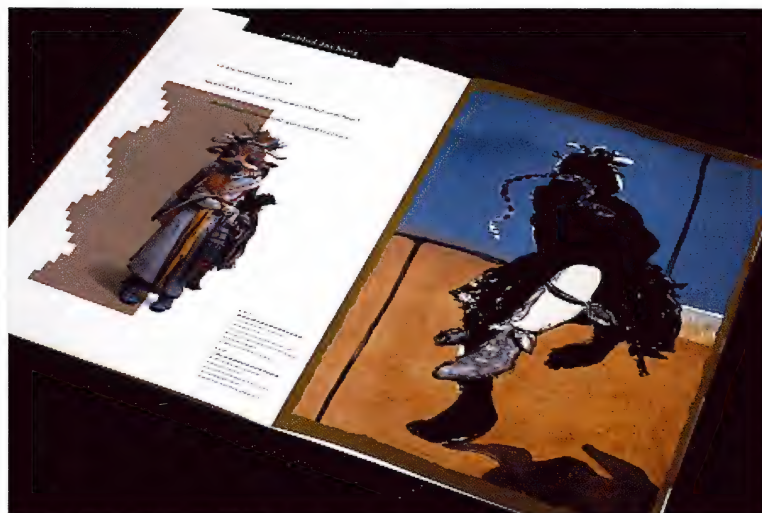
Simpson Paper Company

Brochure featuring Filare's "designers' colors" with the theme of furniture designed by Italian architects. Created in our San Francisco office by designer Ken Cook.



Simpson Paper Company

Brochures promoting other paper grades with themes of the Southwest.



Zellerbach Paper Company

Poster announcing Zellerbach's  
representing Simpson Lee fine printing  
papers. Designed by Emmett Morava in  
Cross Associates' Los Angeles office.

Zellerbach handles the complete line of Simpson Lee Text and Cover Papers.





# Games of the XXIIIrd Olympiad, Los Angeles,



## Games of the XXIIIrd Olympiad

The Los Angeles Olympic Organizing Committee selected Cross Associates to participate in the design competition for the creation of the symbol for the 1984 Olympic Games. Our submission combined the Olympic rings and the stripes of the American flag resulting in a conceptual metaphor of the Olympic torch.

Symbol for the U.S. Olympic Festival held in 1991 combines the winged "angel" superimposed over blocks of color revealing the initials "LA" as a visual metaphor for "Los Angeles, the City of Angels." Both projects designed by Ken Rang in my Los Angeles office.

Left: An Olympic "Designer Series" poster designed by me.



UCLA Extension

Course catalog cover and poster for UCLA Extension's *Lifelong Learning* program using the conceptual metaphor of a sandwich representing a curriculum made up of a piece of the stock market page, representing business and economics, a CD disk symbolizing computer sciences, etc., etc.

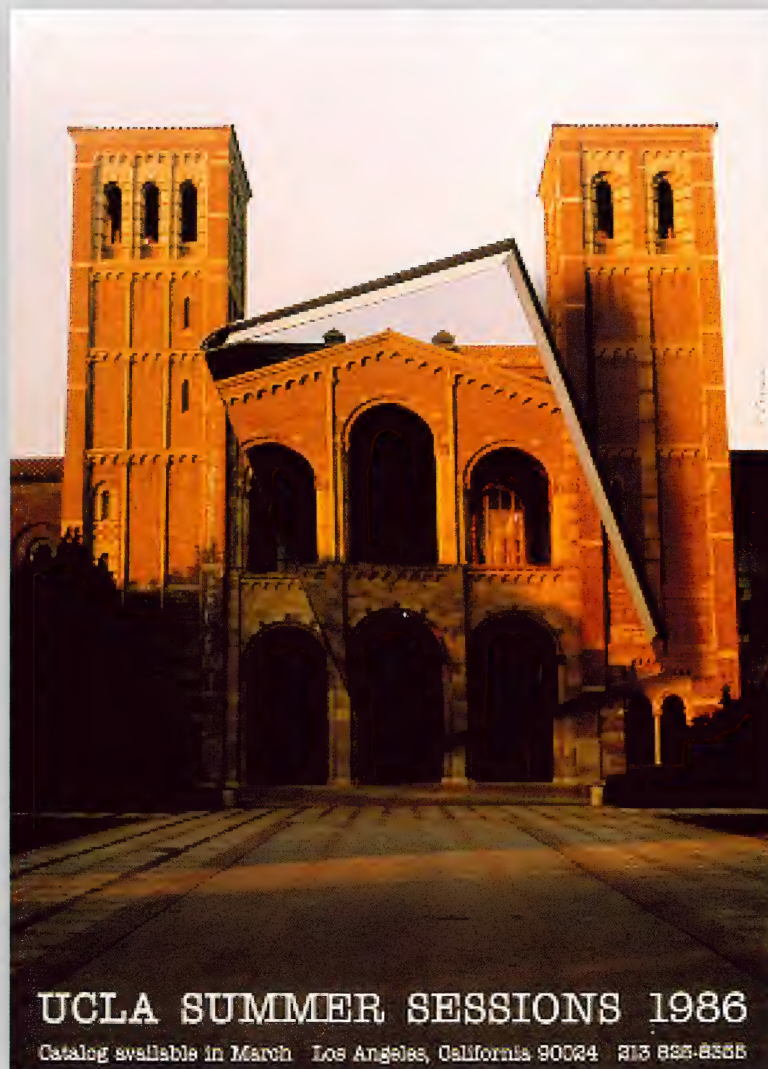




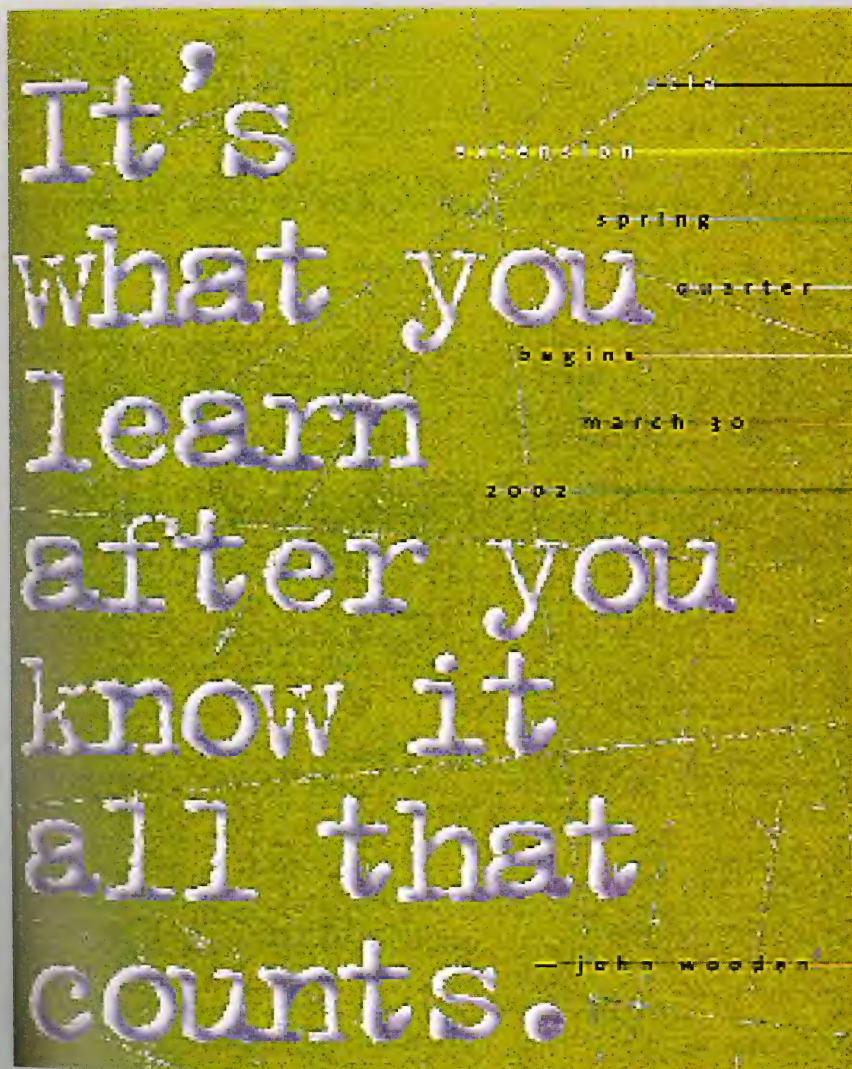
A photograph of a bouquet of flowers wrapped in newspaper. The bouquet includes white daisies, red carnations, and small yellow baby's breath flowers. The newspaper wrapping has some text visible, including "Act I, E.", "The thing To which is flow- ing? Whereas fits kind about Where the heart it's dead her e- per- can't we- and". The bouquet is tied with a brown string. In the bottom right corner, there is a signature that appears to say "Moss".

UCLA Extension

Course catalog cover and poster featuring Royce Hall, the building most symbolic of the UCLA campus, superimposed with a book representing lifelong learning offered by the UCLA Extension program.









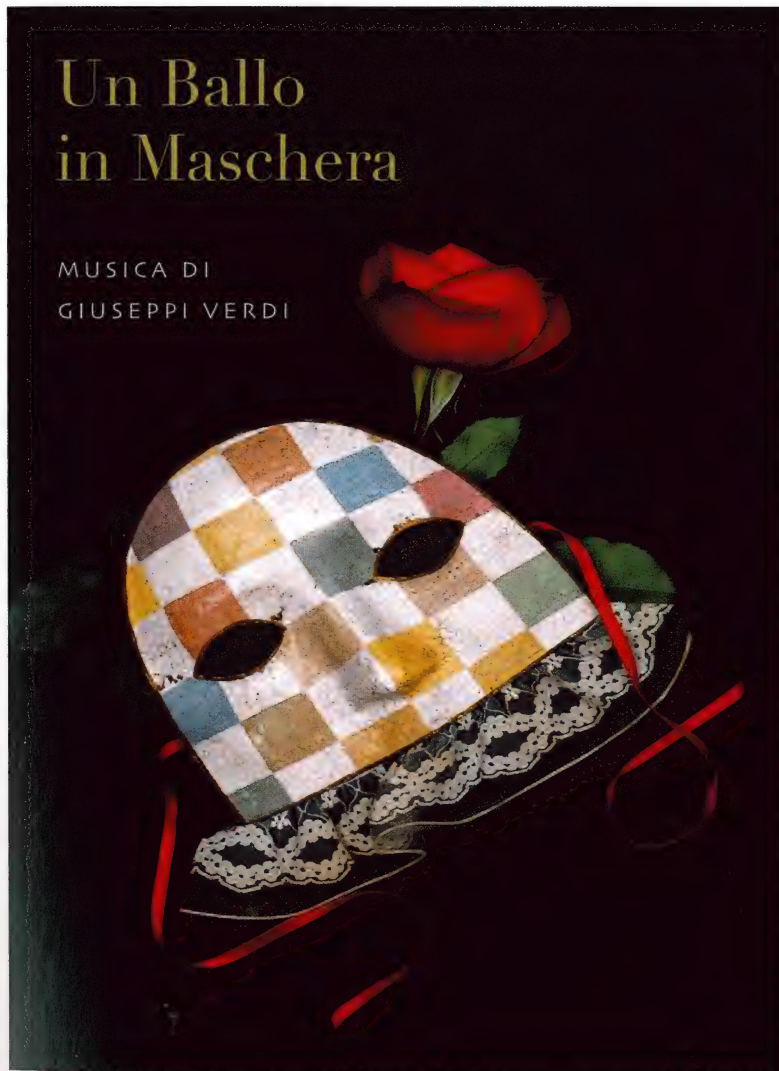
Hiroshima Peace Museum, Japan

Poster commissioned by the Hiroshima Peace Museum to memorialize August 6, 1945, the day the atomic bomb was dropped on that city. Photograph by James Cross.



## Opera on the Lawn

Invitation and program cover for the San Francisco Festival Opera. Conductor Richard Williams brings the Opera to Meadowood Resort in our little town of St. Helena to perform on the lawn under a marvelous tent with full orchestra.



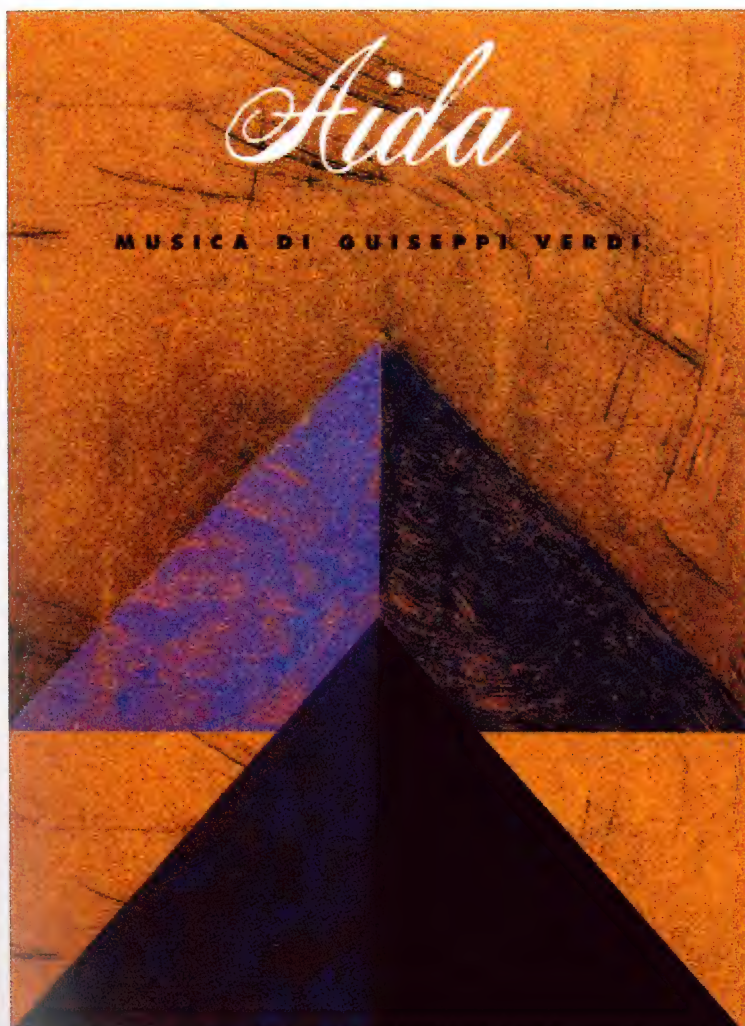
Opera on the Lawn

Invitation and program cover for  
Giuseppe Verdi's *Il Trovatore*.





Opera on the Lawn    Invitation and program cover for  
Giuseppe Verdi's *Aida*.



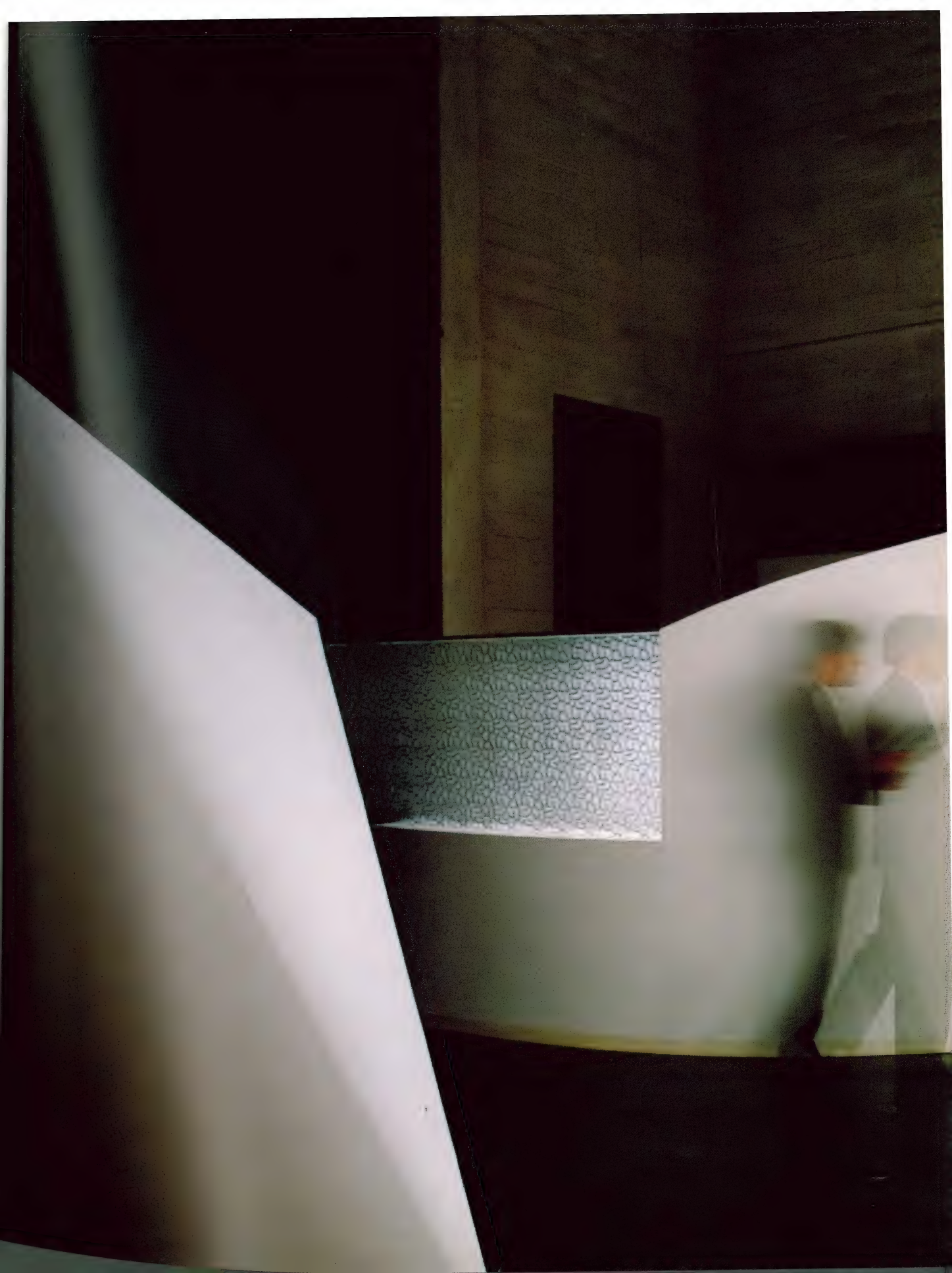
Napa Valley Museum

Invitational exhibit with the theme of "Terra Infirma" where each invited artist created a work of art making a social comment regarding problems in today's world.

Right, Cross Associates' Los Angeles office.









American Institute of Graphic Arts

Self portrait of Cross, one of  
92 graphic designers' self portraits  
published in 1992 by the AIGA.



American Institute of Graphic Arts

Each year AIGA sponsors a design competition where the best graphic design is judged and given awards. I was commissioned to design the call for entries, exhibition catalog and award certificates for the 1978 exhibition.



Personal Work: Printmaking

"Red Flora," two-color limited  
edition intaglio print.





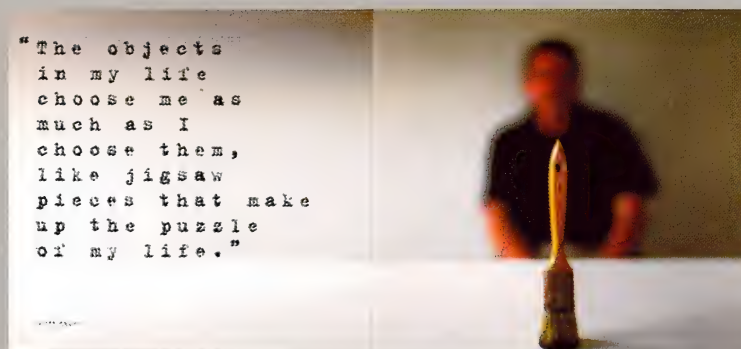
Personal Work: Printmaking

"Barn," three-color limited  
edition intaglio print.



## Heidelberg Printing Press Promotion

Heidelberg's direct imaging digital press was the first of its kind. We were commissioned to produce a piece that would show its special capabilities. The booklet was conceived and designed by me and photographed by Charles Imstepf. The quotations were researched and written by Laurence R. Pearson.



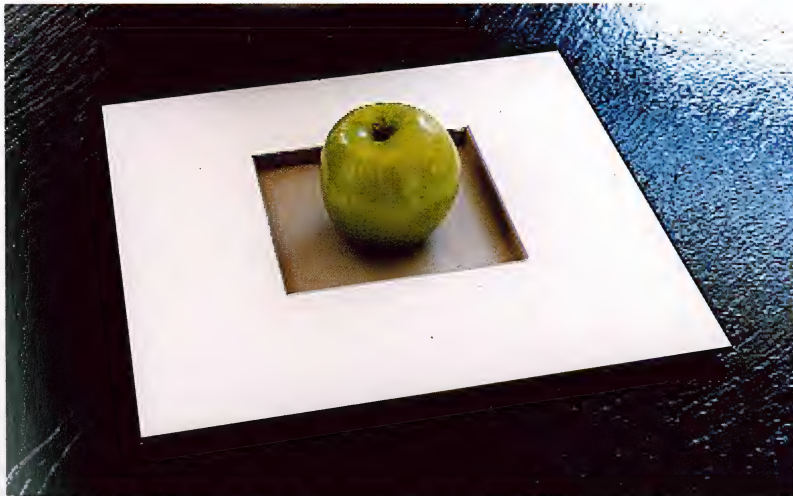
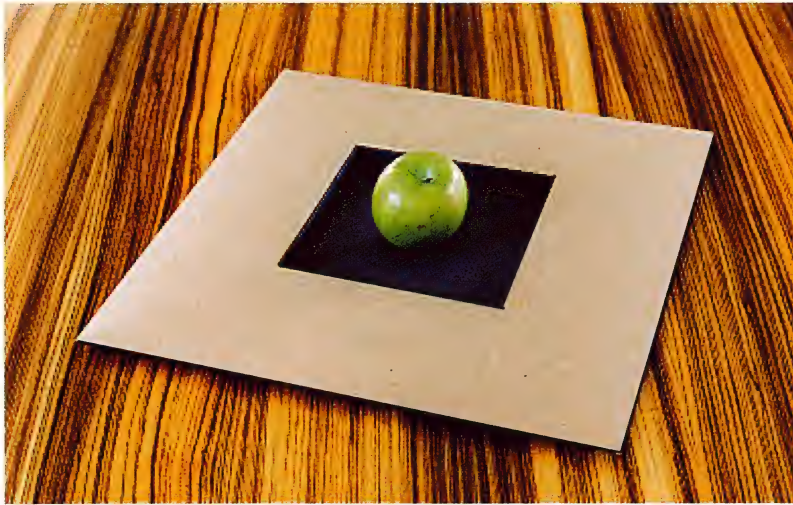




Visual metaphor    Illustration for a poster promoting a performance of Brazilian music incorporating a visual metaphor which uses the watermelon to symbolize tropical Brazil and transforms the seeds into musical notes.



Product Design "Studio Tray," Prototypes of decorative trays made of die-cut, scored and glued paper board.



Product Design "Museum Frame" made of glossy metallic laminated paper board, commissioned by the Museum of Contemporary Art, Los Angeles, and sold in the museum store.





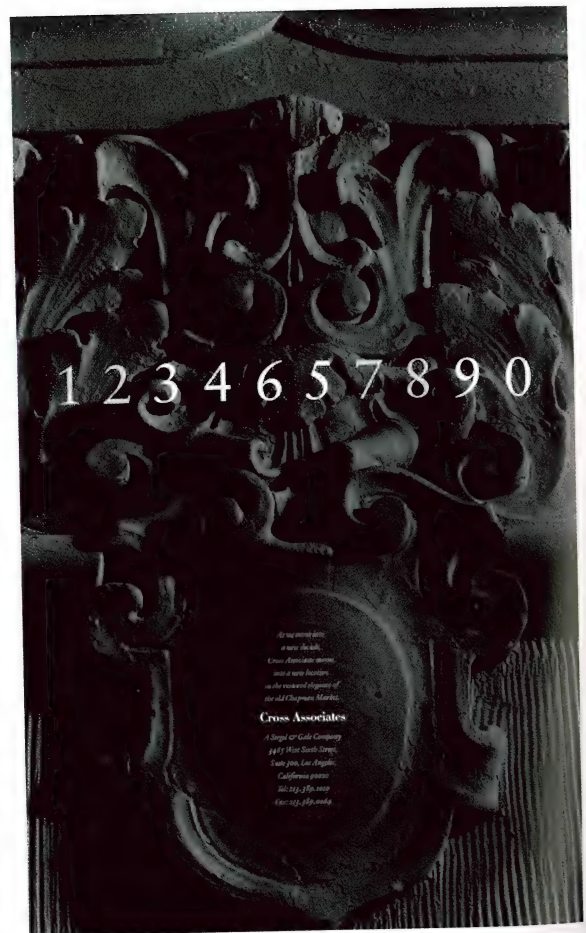
Personal Work: Printmaking

"Cubist Clouds,"  
one-color limited edition intaglio print.



Cross Associates

Promotional poster for my design firm.

Moving announcement for the  
relocation of Cross Associates' offices.

Brand Identity and Packaging

Schramsberg's Reserve

Schramsberg's Mirabelle





Photographed by Marvin Silver.

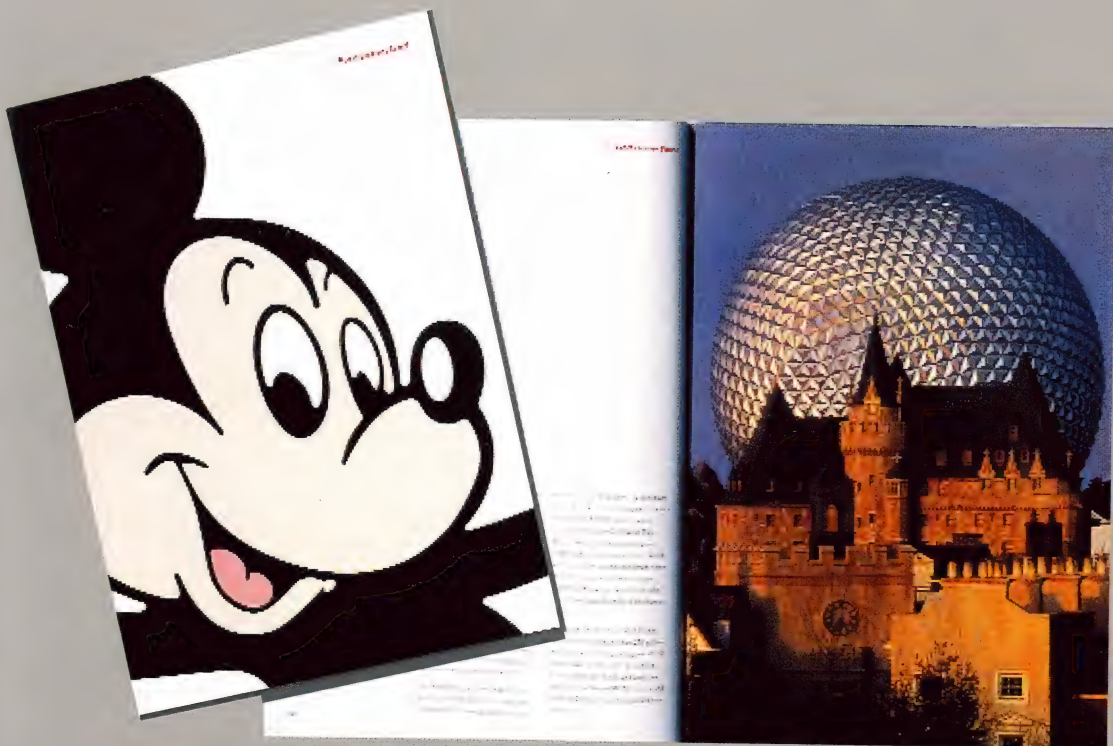


It is often the case that there is a large degree of uncertainty and ambiguity about a particular decision, particularly when it is a complex decision problem. This decision is largely supported by the numerous research groups and some of the already existing decision support systems (DSSs). These decision support systems are used by project managers and engineering students in their projects, and an interesting study (1991) presented results showed that they were useful. In a similar study (1992) it was reported that DSSs are useful in their decision-making activities, although the results of the study (1992) were not consistent with the results of the study (1991). These two studies are in line with the results of the study (1991). The conclusions are that the DSSs are useful and mostly in a small number of cases. Also, the DSSs are mostly program managers in their projects.



Of these the most effective of health care, immunization, and antibiotic use is a period of infection, information given to parents before birth possible. That doctors largely support the concept of maternal immunization is one of the reasons that the professional community in the United States has been successful in its campaign to fund maternal immunization programs. In the United States, immunization of pregnant women is just required, and an additional \$100 million of funds is devoted to new immunization programs, as well as to an additional \$100 million to immunize pregnant women in the United States. In the United States, immunization of pregnant women is just required, and an additional \$100 million of funds is devoted to new immunization programs, as well as to an additional \$100 million to immunize pregnant women in the United States.

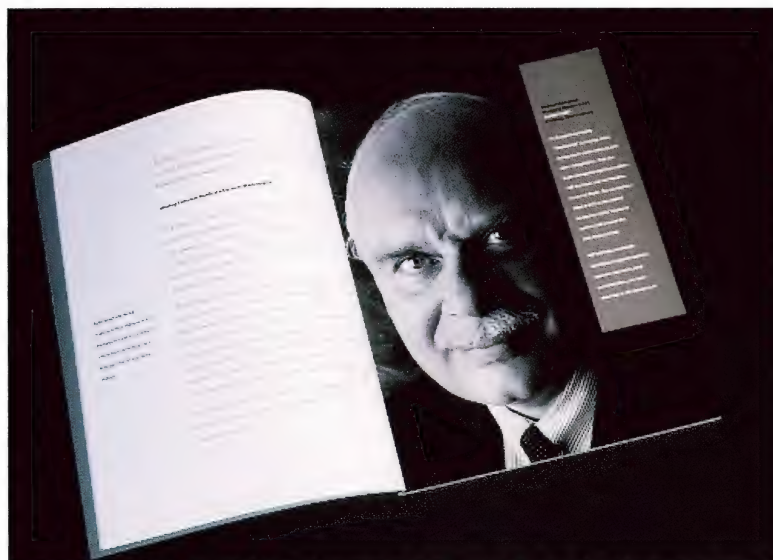
Euro Disneyland    Brochure promoting investment opportunities for the foreign market in Euro Disneyland, which opened east of Paris.



NCR Corporation NCR, was once known as the National Cash Register Company. The several annual reports we created for them featured their commitment to new technology and to their international presence, as seen in the three spreads shown here and at right. Photographs by Greg Booth.







"Verging on Reality"

A book of Haiku poetry  
by Janeth Hackett Ewald

*dry brown branch  
in the still life urn  
this morning blossoms*



*full moon tonight  
the scent of old roses  
falling heavy*



San Francisco Zoo "Zoo Views," a publication design program created by Cross Associates' San Francisco office.



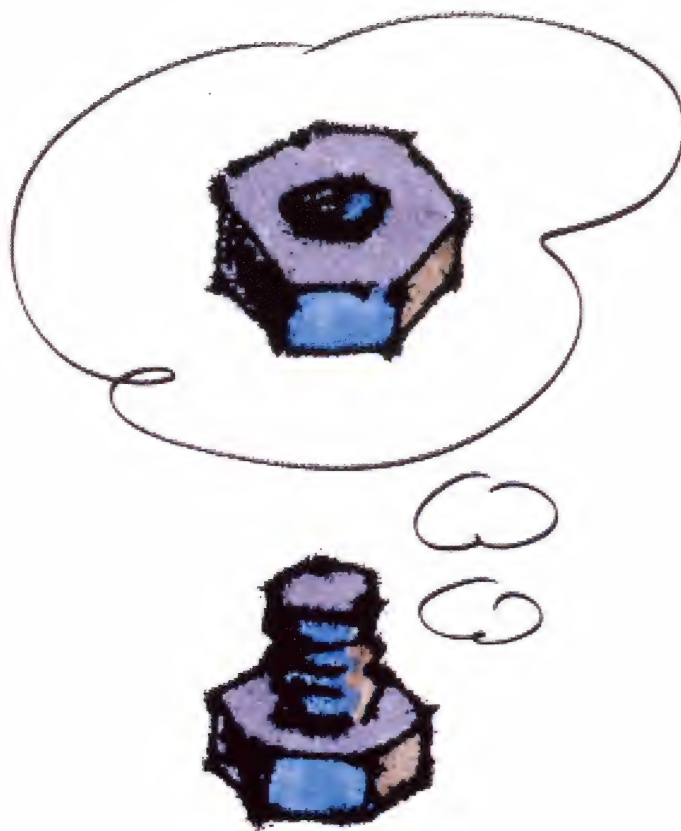


Identity and packaging program    The visual identity for Jaffe Estate Wines is derived from the process called "verasion," the time during which the grapes turn from light green to deep dark blues and purples.



Museum of Contemporary Art, Los Angeles

"Thinking of You," is one of a series of five T-shirt concepts commissioned by MOCA. I used various inanimate objects such as the nut and bolt, the sun and moon, an angels halo and the devils pitch fork, each "thinking" of the other for obvious reasons.



Brand Identity and Packaging      Coniglio Wine Company  
Cakebread Cellars





Brand Identity and Packaging    Bressler Vineyards  
Schramsberg's J. Davies



International Design Conference in Aspen



Cross Cellars LLC In 2003, Sue and Jim Cross purchased grapes from the 9.3 acre Kelleher Family Vineyard in Oakville, Napa Valley to produce the first vintage of an award-winning Cabernet Sauvignon, which was released in 2007. This is the cover of the 2004 release brochure. Photograph by James Cross.





Kelleher Family    Identity for Brix restaurant  
in Oakville, Napa Valley.  
Designed with associate Lisa Ashworth.



Napa Vintners Men Who Cook

Identity for a group of men who meet once a month to prepare and enjoy gourmet dinners.



MEN WHO COOK

The Culinary Institute of America

Identity for an Italian restaurant  
on the Culinary Institute of America  
campus, Hyde Park, New York

RISTORANTE  
CATERINA DE MEDICI



15 35



## Restaurant identity program

The restaurant, which had an historic sign on its facade, was required by the city to keep it on the building. The way we chose to deal with the old sign which reads "Keller's Meats," and at the same time identify the new restaurant was simply name it "a.k.a. a bistro."



Napa Valley Opera House    A complete revitalization of the identity and visual communication program for Napa Valley's historic Opera House, which was built in 1879.

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NAPA  
VALLEY  
OPERA  
HOUSE

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ARTISTIC EXCELLENCE

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American Honda, Inc.

When American Honda decided to introduce the Acura into the U.S. and Canadian markets, they commissioned Cross Associates to create an identity for the brand. The brief was very specific:

1) the trademark must express precision and high quality and 2) It must visually relate to the existing Honda logo.

Each year a car is voted to be winner of the the Caliper Award for precision and excellence. We combined the shape of a caliper and the letter A and surrounded it with a Honda-like frame to incorporate all of the requirements stated in the brief.





- Identity Programs    Visual identity and image vitalization program for the Lincoln Theater, Napa Valley's largest center for the performing arts.
- Identity and signage for Yountville Wine Growers American Viticultural Area.

LINCOLN  
*Theater*

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Identity Programs    Logotype for the University of California, Davis.

Identity for the Rudd Center for Professional  
Wine Studies located at The Culinary Institute of  
America, Greystone, Napa Valley.

# UCDAVIS

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RUDD CENTER  
PROFESSIONAL  
WINE STUDIES

Los Angeles Music Center For the Los Angeles Music Center Unified Fund, Cross Associates commissioned British artist David Hockney to illustrate this development fund brochure.





## Music in the Vineyards

Poster and invitation to chamber music concerts in various vineyard and winery venues during the summer months in the Napa Valley.

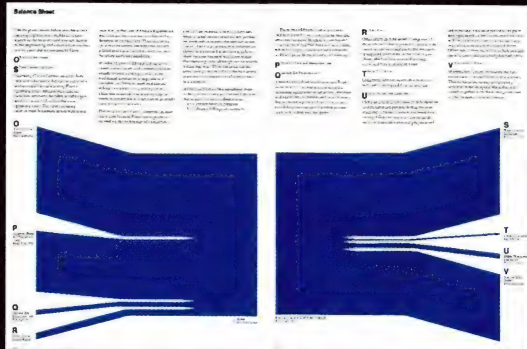
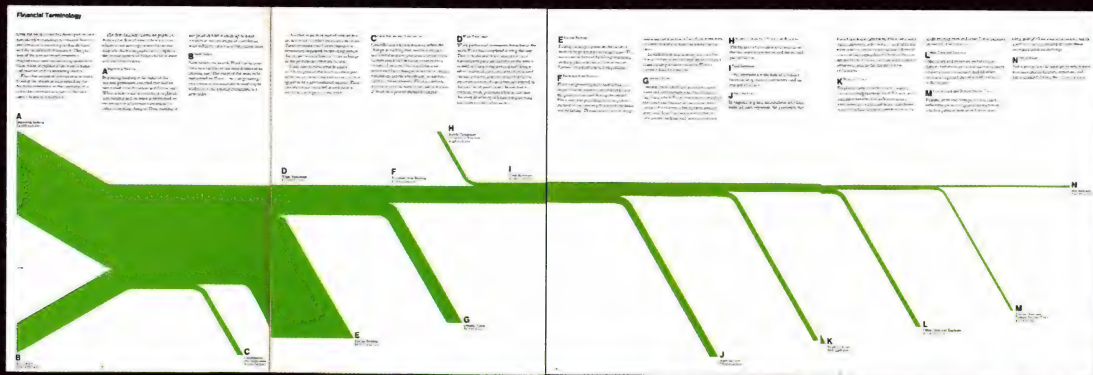


## Fluor Corporation

Four page gate-fold from the 1976 annual report diagramming Fluor's cost of doing business from backlog and new orders to net earnings.

Spread from the same report charting the balance sheet.

Fluor's institutional quarterly devoted to cultural and scientific subjects.

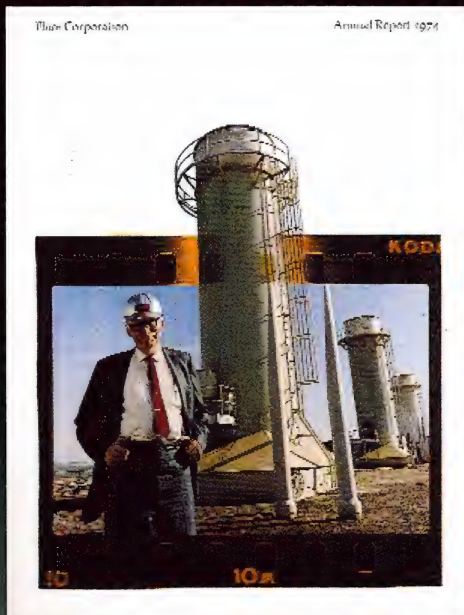




## Fluor Corporation

Four page gate-fold from the 1968 annual report using conceptual photographs by Marvin Silver to illustrate a) world population growth; b) petroleum energy demand; c) hydrocarbon reserves under the world's oceans; and d) future needs of petrochemicals for agriculture and plastics.

The 1974 report used photographs by Marvin Silver made long before Photoshop was invented.





## Lockheed Corporation

During a five-year relationship before the company became Lockheed/Martin, we designed their annual reports along with other projects such as corporate capabilities brochures, a book for the Paris Air Show, and a historical review of the company's 75-year contribution to the aerospace industry.

Right: Personal photography: Picasso Museum, Paris.

LOCKHEED CORPORATION

1982

ANNUAL REPORT









## Identity Program

In Japan, Konami was readily identified as a major designer and manufacturer of educational software. When the company decided to expand into overseas markets, including the U.S. and Europe, where they were virtually unknown, they commissioned Cross Associates to help them bridge this international "identity gap."

In one sense, our logo design had to be abstract: It could not evoke symbols or images specific to any given country's products or cultural heritage.

At the same time, it had to be a visually memorable and distinctive design, one with a feeling of motion that would imply a dynamic company.





Personal Work: Photography    Cy Twombly painting, MoMA, New York  
 Frankfurt Museum of Contemporary Art







Personal Work: Photography Blois River, Loire Valley

Lake Lucerne, Switzerland

Left: Notre Dame, Paris

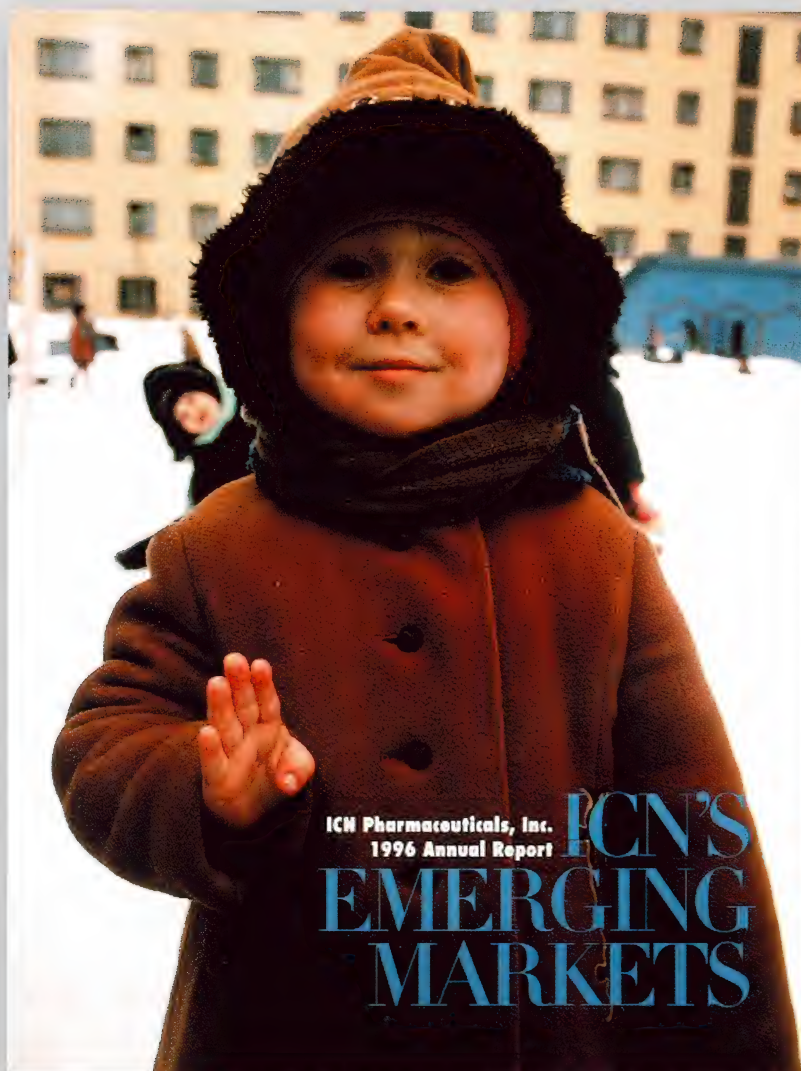




ICN Pharmaceuticals

ICN was a client for over 20 years. We created a corporate identity program, packaging, exhibits, brochures, sales literature and annual reports.

When ICN opened its first plant in the Soviet Union, we featured this happy Russian child as a symbol of friendship between the two countries.



ICN Pharmaceuticals, Inc.  
1996 Annual Report

ICN'S  
EMERGING  
MARKETS

ICN Pharmaceuticals    This 1995 annual report's theme was built around the medical research being conducted in vital areas using DNA as a basis for formulating new drugs.



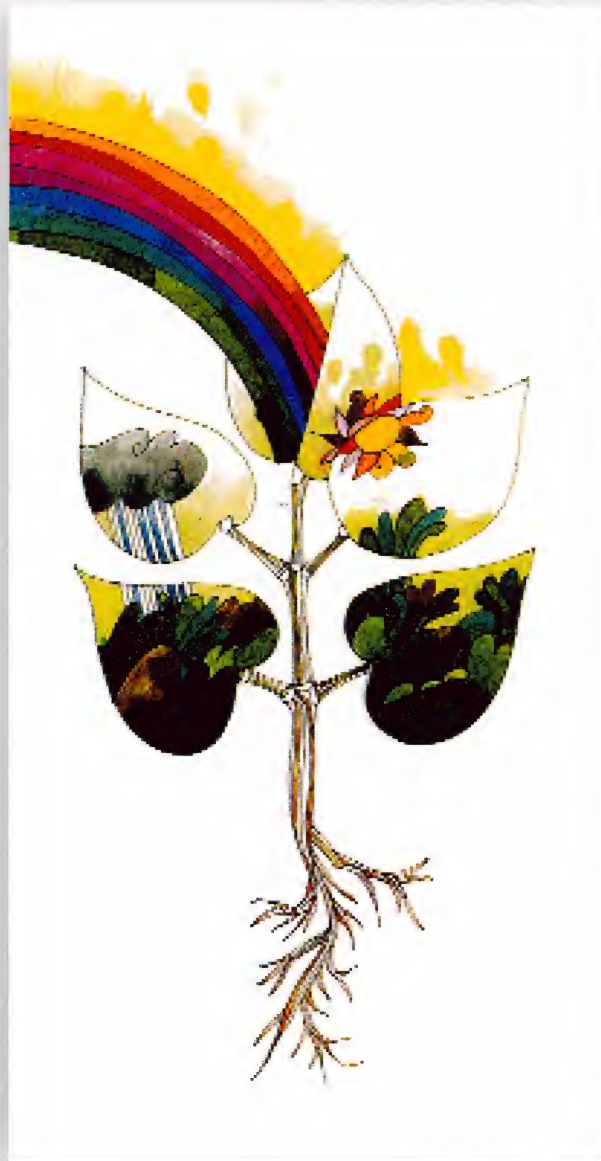
ICN Pharmaceuticals    A catalog of various chemical and radioactive isotope compounds.





ICN Pharmaceuticals

We commissioned illustrator Don Weller to create a series of visual metaphors for an institutional booklet about the pharmaceutical industry.



## Product Design

I obtained a patent for the unique design and fabrication of "SmartFrames," which are constructed out of a single piece of paper board that has been printed, diecut, folded and glued on a special printing press.

Sam's Club, Wal-Mart commissioned me to design a series of thematic frames that were sold nation wide.



## Product Design

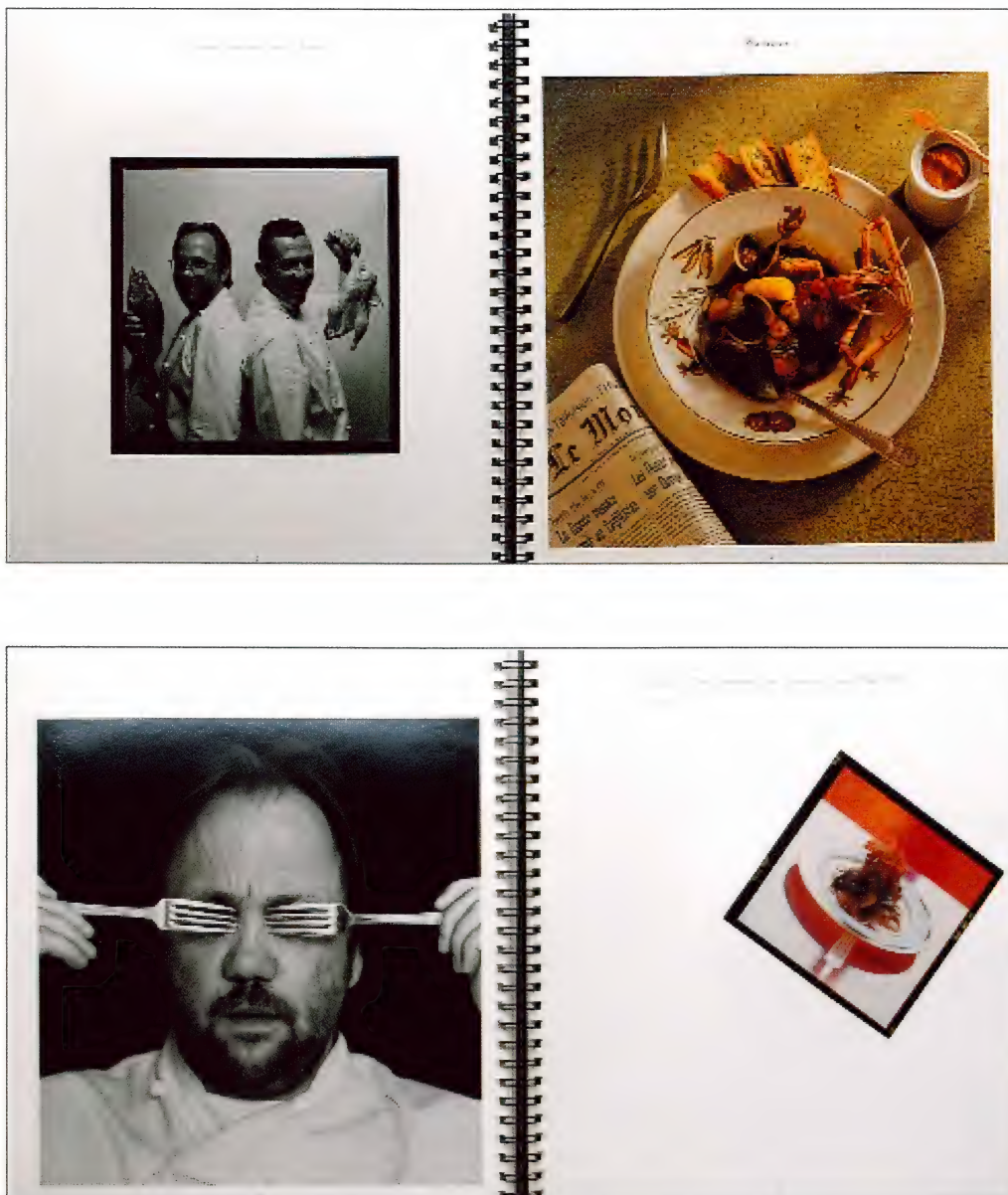
Dining table, 60" x 60." The top is made of African Zebra wood with galvanized metal legs set on center of each side.





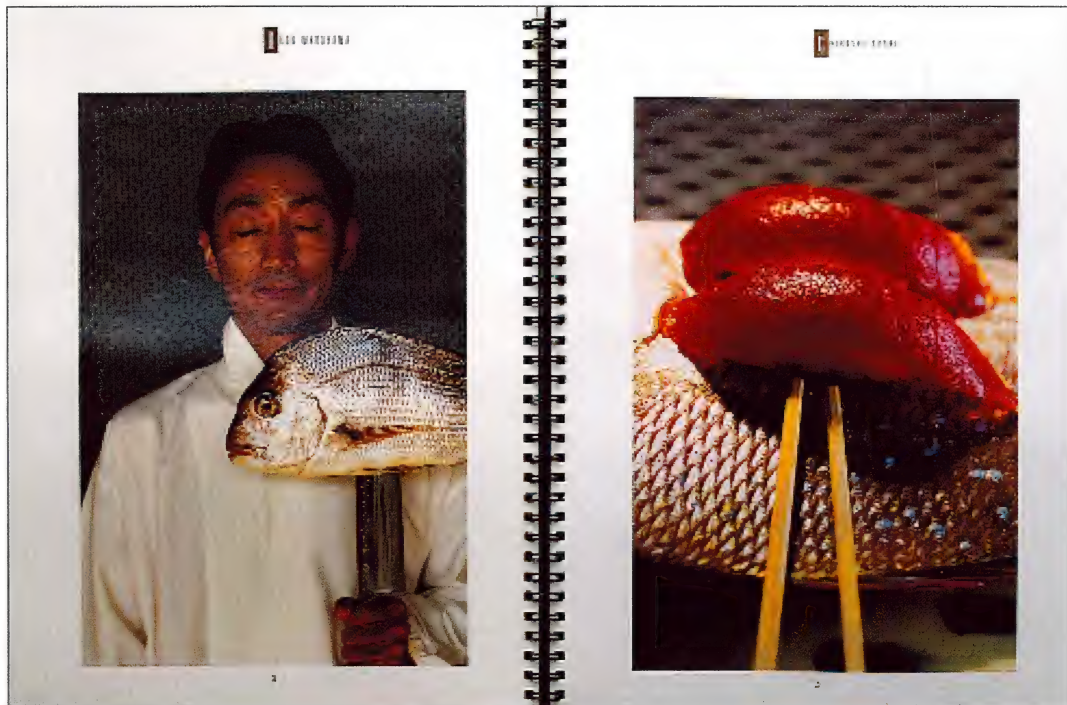
Insync Printing Company

We were asked to come up with a promotion piece that would really grab the attention of graphic designers in Los Angeles. Knowing that many designers love good food and wine, we created, for several years in a row, desk calendars featuring 12 of the best restaurants in town. Each restaurant's chef/owner and signature dish was photographed by a different photographer and the recipe was printed along with the calendar pages.



Insync Printing Company

Another calendar from the series designed over several years.



## Alliance Graphique Internationale

AGI is an international organization of graphic designers with 300 members from 27 countries. Each year the organization holds a congress in a different country and the members are asked to design and print a "keepsake" to be shared with all of the members. In 1987, we met in Burgenstock, Switzerland and the keepsake theme was favorite recipes...so my recipe was Hot Cross Buns!

*Hot Cross Buns**The Buns*

*Into a sweet bread dough enough for 12 buns, knead 1/2 cup dark seedless raisins and 1/2 cup chopped candied orange peel. Divide the dough into 12 pieces and shape into balls. Place them evenly in a pan and cover with a towel. Let them rise in a warm place, away from a draft, until double, about 1 hour. Preheat oven to 350°F.*

*The Glaze*

*In a small bowl, combine 1 egg yolk with 1 teaspoon water. Brush buns with egg yolk mixture. Bake buns 30 minutes or until brown and glazed.*

*The Icing*

*In a small bowl beat until smooth 3/4 cup confectioner's sugar, 1 tablespoon milk, 1 tablespoon softened butter and 1/2 teaspoon lemon juice. Make icing cross on tops of buns and serve warm.*

*James Cross  
AGI 1987  
Burgenstock*





Alliance Graphique Internationale

This was the AGI keepsake I created  
for the congress held in Tokyo in 1988.



The Culinary Institute of America, Greystone

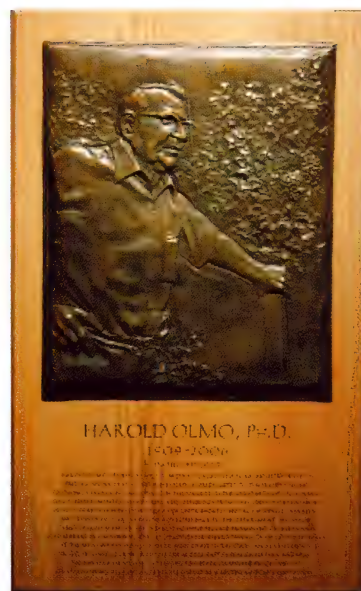
Exterior signage system throughout the Culinary Institute of America's St. Helena, California campus.



## The Vintners Hall of Fame

Located in the famous Barrel Room at The Culinary Institute of America, Greystone, the Vintners Hall of Fame, each year honors people who have made major contributions to the California wine industry. Each inductee is featured with a large bronze and oak plaque designed by me with bas-relief portraits by sculptor Lawrence J. Nowlan.

# *Vintners Hall of Fame*





## Itami Films

Juzo Itami, one of Japan's best known film directors, made over 10 movies before his untimely death in 1997 at age 63. His first movie, *The Funeral*, won awards for Best Picture, Best Director and Best Screenplay from the Japanese Academy Awards. It was his second movie, however, his "noodle western" *Tampopo* that earned him his international exposure and acclaim. Getting to know him was a great pleasure and working with him to develop an American identity for his company was exciting work for our design firm.



# Napa Valley: Portrait of a Community

An exhibition catalog of paintings and poetry commissioned by Stags' Leap Winery. Portraits of over 100 "people of the valley" were painted by Patrick McFarlin and became a part of the Stag's Leap Collection.

## Napa Valley: Portrait of a Community

THE STAGS' LEAP WINERY COLLECTION



Koerner Rombauer

*Original: Rombauer's Vineyard  
The Stags' Leap Winery, Napa Valley*



Melina Nini Gomes

*Original: Nini's Vineyard  
The Stags' Leap Winery, Napa Valley*



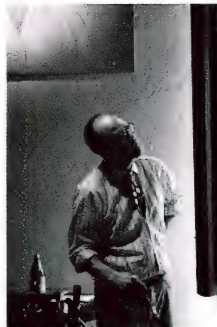
Napa Valley: Portrait of a Community

*The Stags' Leap Winery Collection  
A Project Created by Patrick McFarlin*



Rene di Rosa

*Original: di Rosa's Vineyard  
The Stags' Leap Winery, Napa Valley*





Bank of America

The capability booklet we created for the Capital Markets Group is based on the premise that money is a universal language. Full-color photographs by San Francisco photographer, Terry Heffernan, present a picture history of global trading from 2650 B.C. forward.

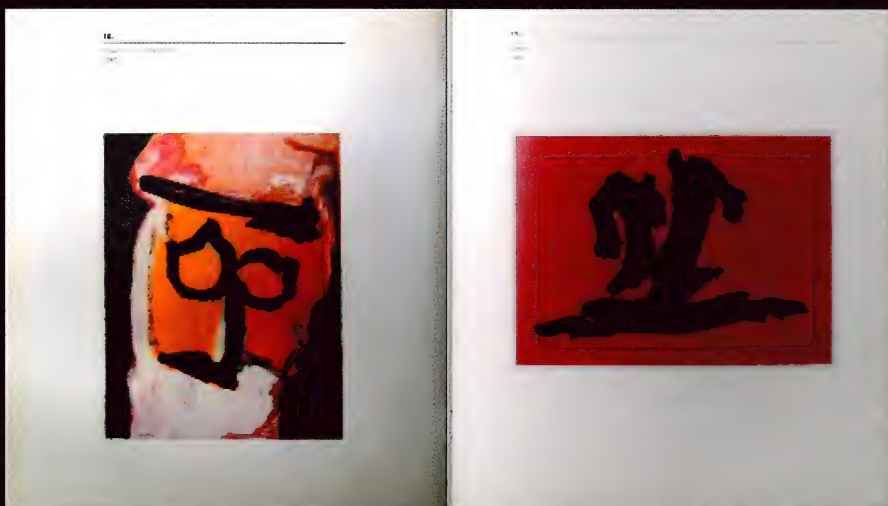




## Exhibition Catalog Design

Exhibit catalog for Richard Serra's large intaglios produced and shown at Gemini Gel, Los Angeles.

Catalog for the Robert Motherwell exhibit at the Bobbie Greenfield Gallery, Santa Monica.

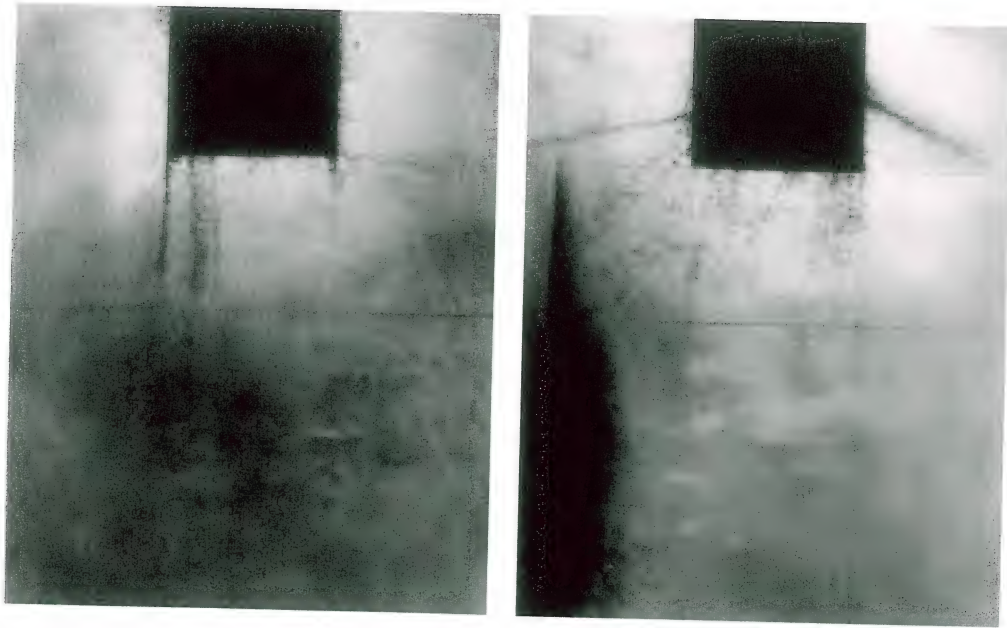


Personal Work: Printmaking

"Hawaiian Table," one-color intaglio  
with chine colé.



Personal Work: Drawing "Untitled" graphite and charcoal diptic.





*Art & Wine – The Expressions of an Industry*

An exhibit curated by me which was one of the largest and most comprehensive shows that the Napa Valley Museum has ever mounted. The work of more than thirty artists, graphic designers, architects and photographers was brought together in celebration of the deep resonance and creative force wine has inspired among creative individuals throughout the world.



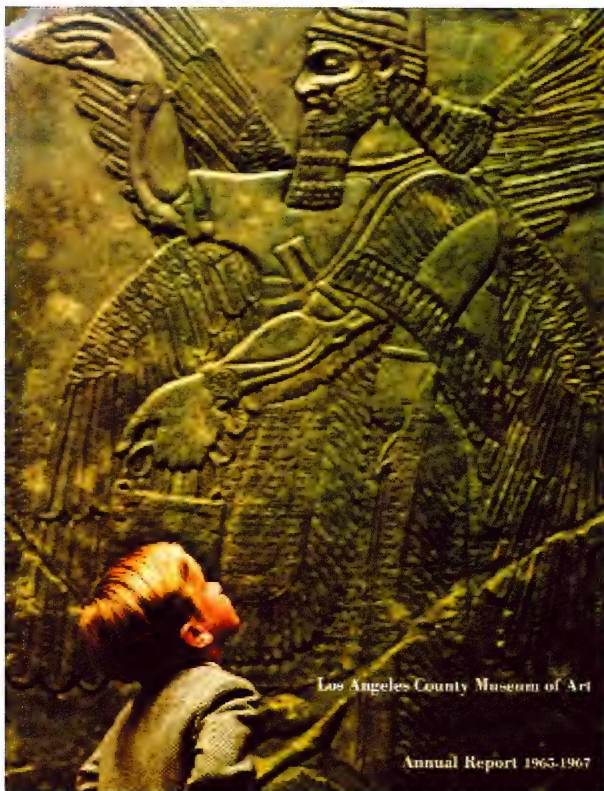






Los Angeles Museums    Los Angeles County Museum of Art 1967  
Annual Report featuring my photograph of my  
four-year old son on the cover.

The Museum of Contemporary Art, where  
Cross Associates served as graphic design  
consultants for five years.





## Boy Scouts of America

The Scouting Development Fund, an amalgamation of the local Scouting Councils, commissioned us to help them generate significant financial support from a select group of corporations, foundations and individuals. To realize this objective, we created a series of oversized brochures picturing old Scouting memorabilia. They were designed to strike a reminiscent chord with corporate leaders, and help recall the pleasures of their adolescent Scouting experiences.

*"The three great principles which Scouting encourages ~ self-discipline, teamwork and moral and patriotic values ~ are the building blocks of character. By working for these principles, those who belong to and support the Boy Scouts add greatly to the vitality of our society and to the future well-being of its people." Gerald R. Ford*



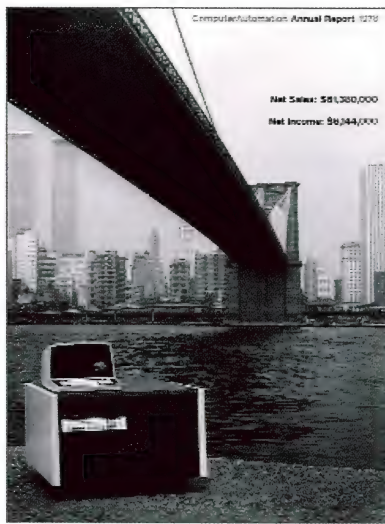
*"Lookin back on a life of over eighty years, I realize how short life is and how little worth-while are anger and political warfare. The most worth-while thing is to try and put a bit of happiness into the lives of others." Lord Baden-Powell*



## Computer Automation, Inc.

In 1978, the company expanded its manufacturing and sales organization to the East Coast and throughout Europe. The photographic theme showcased their products against the background of the various cities in which they were now located. Photographed by Steve Kahn.

The trade mark and logotype system that we created utilizes a modified circuit board configuration in the shape of the letters CA, to convey the essence of their business.



Carter Hawley Hale Stores, Inc.

Carter Hawley Hale was a diversified retailer with eleven divisions operating department and high fashion specialty stores. During our eight-year relationship designing their annual and quarterly reports, we reinforced their high fashion image, expertise as merchandisers and keen ability to recognize and respond to changes in consumer lifestyles. Photographed by Marvin Silver.



*Carter Hawley Hale Stores, Inc.  
1975 Annual Report*













Personal Work: Printmaking

"Cubist Series," Monotypes.

After visiting the Picasso Retrospective at the Museum of Modern Art, I played with the reverse perspective and flat dimensions in a series of monotypes.

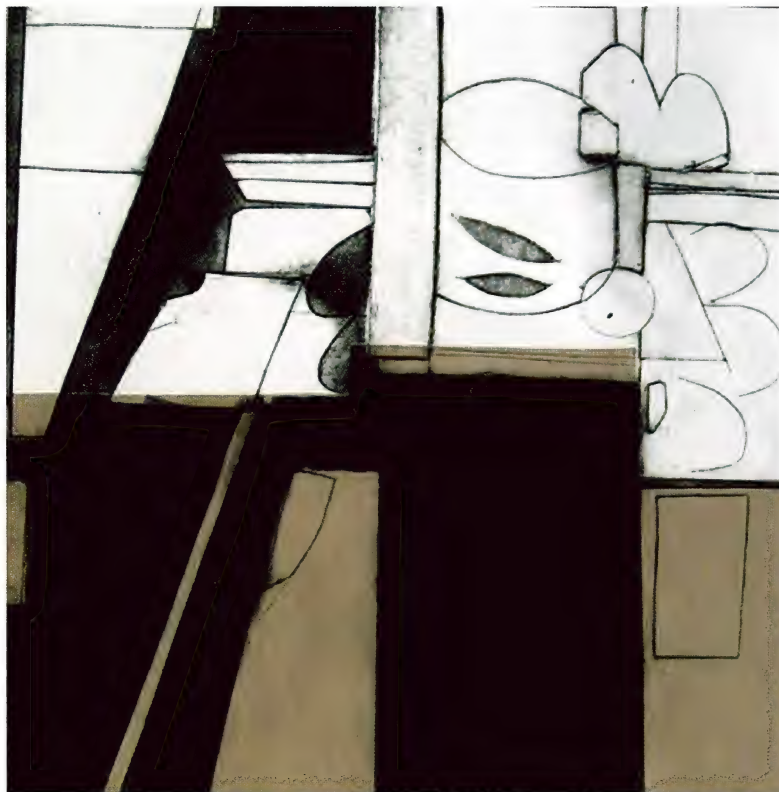
Preceding spread: "Dancers," Tequila, Mexico



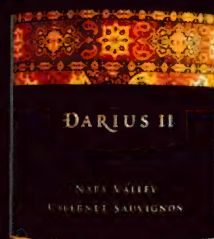
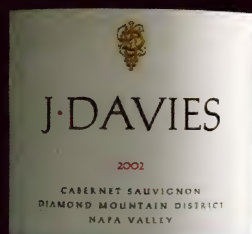


Personal Work: Printmaking

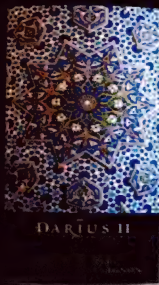
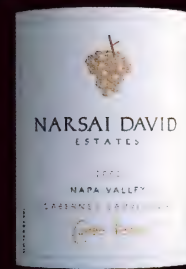
"Homage to Matisse," one color intaglio  
with chine collé



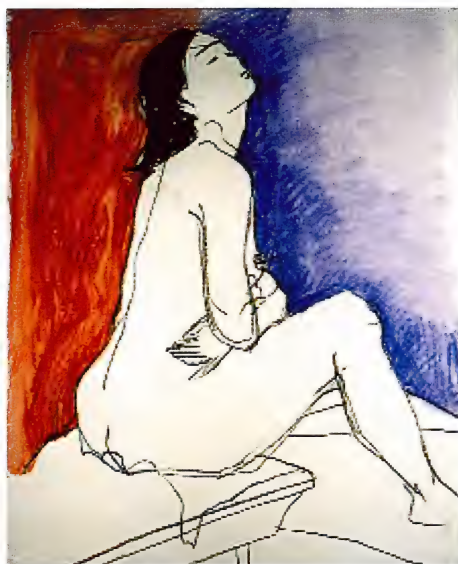
## Brand identity and packaging



## Brand identity and packaging







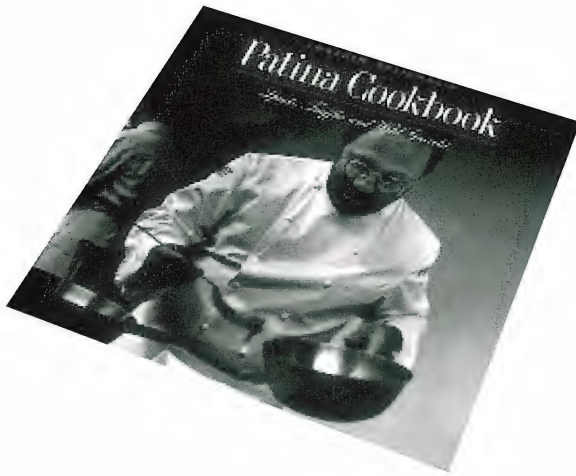
Personal Work: Printmaking

"Hiilawe Series," seven one-color  
intaglio plates arranged in various  
combinations in sets of three.



## Patina Restaurant

Voted the best restaurant in Los Angeles by the Zagat Guide for ten years in a row, Patina commissioned us to design and published this cookbook of chef-owner Joachim Splichal's favorite recipes.





Influencing and shaping the visual appearance of major corporations: that is the foundation upon which Cross Associates has built an enduring international reputation, a reputation for design conveying simplicity, clarity, depth and integrity.

'The challenge – the excitement – is to go beyond the commercial transaction,' says James Cross, 'my work incorporates my personal and creative interpretation, yet it also allows the essence of the corporate client personality to remain paramount.'

Cross attributes his success to his balanced and timeless approach to design. It is an approach which, in Cross's view, produces a 'non-style style', an avoidance of what Coleridge called 'fancy' in art. 'Every member of our firm knows that appropriateness and clarity are our calling cards. We pride ourselves on achieving – and manifesting – these goals in all we do.'

Another key component in producing exceptional results is the high level of cooperation and interaction between the firm and its clients. The essential interplay, which has built especially strong and enduring relationships, is a prerequisite for superior design. 'Design is an individual, expressive effort certainly, but it is as well a team effort. The success of any firm can be measured in part by the longevity

it maintains with its clients. This is particularly true in a design organization dependent on reaffirming the confidence of its clients with each project.'

While innovation in annual reports and collateral materials for a wide spectrum of industry clients remains the emphasis of the firm, a particularly satisfying project recently undertaken was the creation of a color palette and textures for a new line of fine printing papers. Part of an overall image program for the Simpson Paper Company, the project also entailed design of a series of posters, advertisements and sales promotion materials. The results? Unprecedented sales in the paper industry for a newly introduced line of fine printing paper. 'That was a rewarding experience for me both professionally and personally. I saw our work recognized by our peers and the rest of the industry through immediate acceptance of the product we created,' Cross says.

'We don't strain to be unique,' he sums up. 'But our solutions have a uniqueness because people recognize our work... there is something that identifies it as a Cross Associates solution.'



Crocker & Starr Winery    An identity program for the winery incorporating the new label design as a logo.

Left: Cover from a brochure featuring all ten of Schramsberg's sparkling and still wines, including a history of the winery and descriptions of its properties where the grapes are grown.





## Olympic Arts Festival

An integral part of the Summer Olympic Games is the Arts Festival consisting of performing arts such as dance and music, and visual arts, including painting and sculpture exhibitions. Cross Associates was commissioned to design all printed materials pertaining to the Festival. Designed by Jay Novak and Ken Rang in my Los Angeles office.

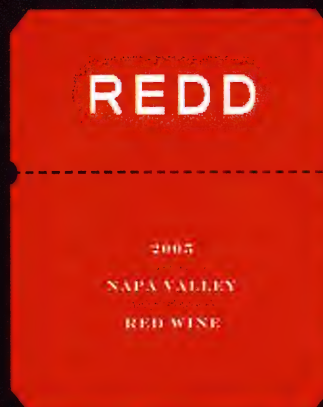
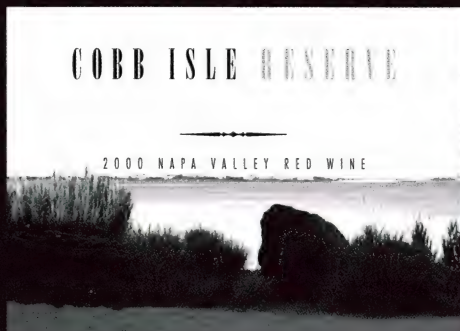
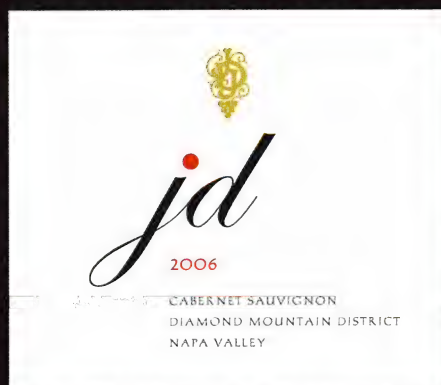
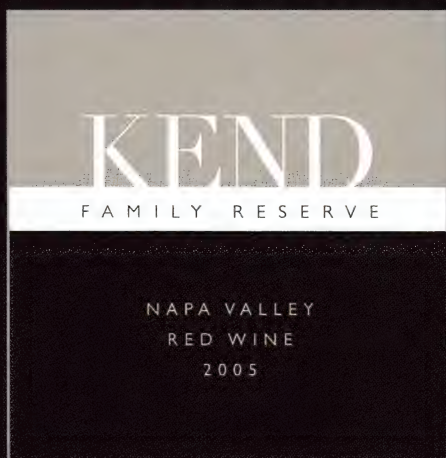


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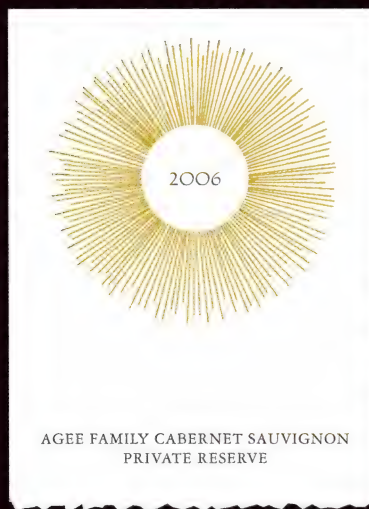
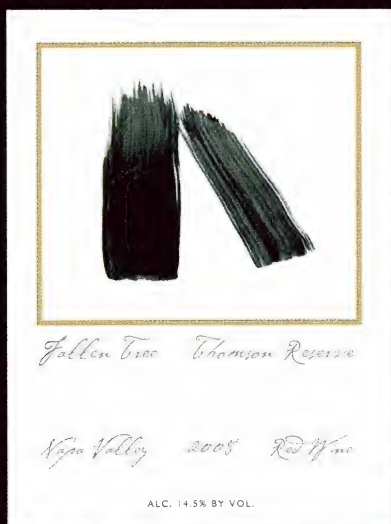
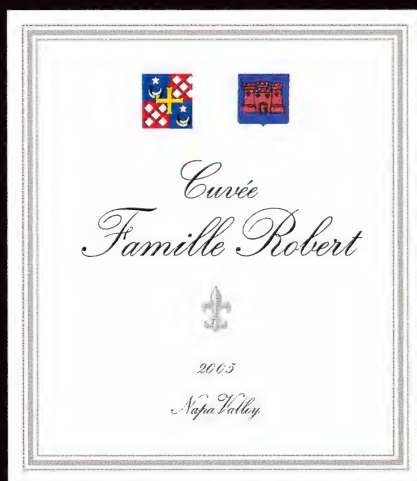
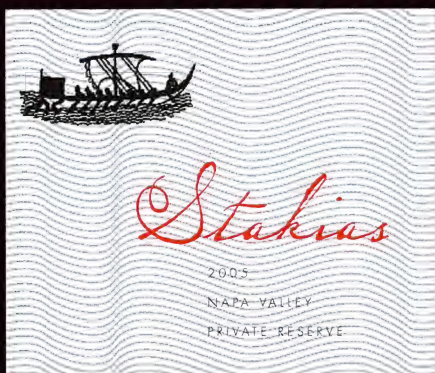


## Brand Identity and Packaging

Left below: Private labels.

Right below: Schramsberg's JD Cabernet Sauvignon  
Redd Restaurant house wine.





## Allergan Pharmaceuticals

Allergan had grown into a worldwide specialty pharmaceutical company. In the process, the company's international operations became so significant that we used that as a theme for an annual report. Typical scenes from countries where Allergan had facilities were pictured with a product photo inserted over each photo with labels in the language of that country further highlighting the company's international presence.



probably known the name of this country for the first time when they saw the first Allergan advertisement in the local newspaper. The advertisement was in the local language and featured a picture of a product bottle. The advertisement was in the local language and featured a picture of a product bottle.

6



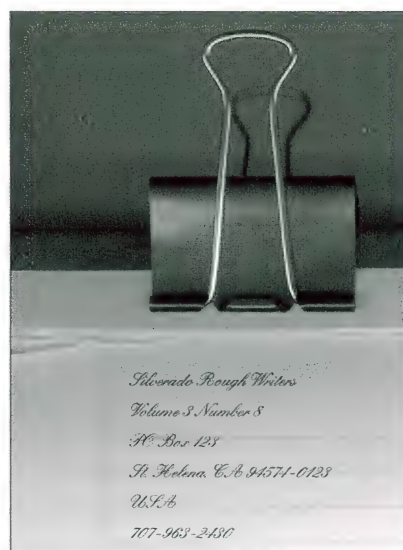
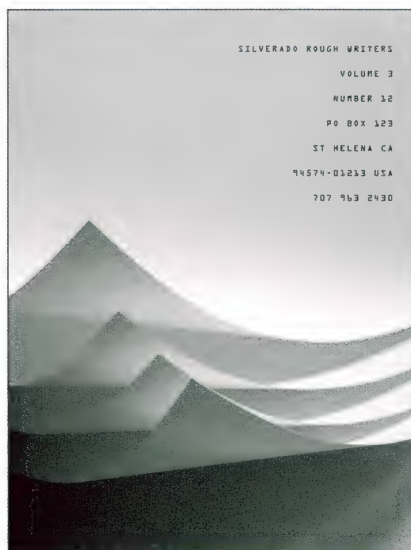
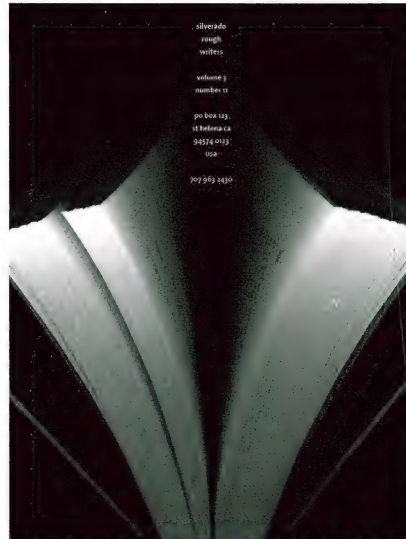
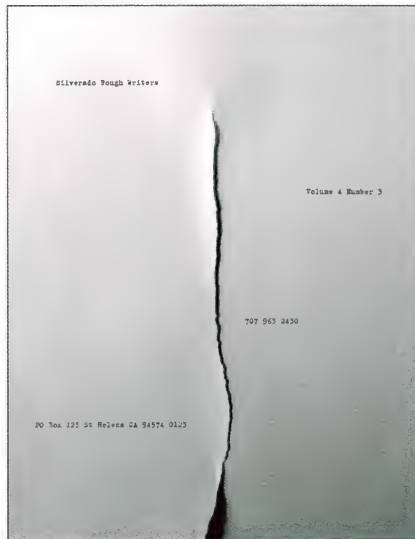
many times. The advertisement was in the local language and featured a picture of a product bottle. The advertisement was in the local language and featured a picture of a product bottle.

10



## Silverado Rough Writers

Pat Moore, a retired engineer, loves to write . . . short stories, poems, essays. In 2002 he gathered a number of friends together who also liked to write and formed the Silverado Rough Writers. He published 20 to 40 pages of their work each month. These are samples of the dozens of journal covers I designed.





## S. Harris Textiles

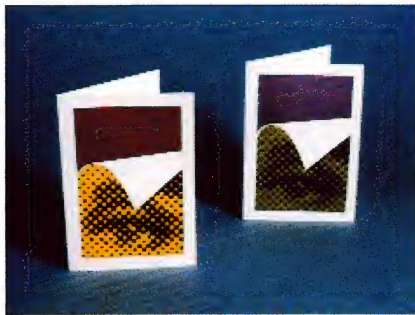
S. Harris, a distributor of fine fabrics for homes and offices, asked me to revitalize their corporate image. Since the primary customer base is interior designers and architects, I used the symbol most commonly associated with the fabric industry as the basis for the new trademark, a swatch of cloth.



## Ingram Paper Company

Ingram was a distributor of fine printing papers to the major printing companies on the West Coast. During our ten-year association working with Marketing Director Dennis Allen, we designed and produced award-winning promotional materials aimed at the paper specifier: graphic designers, ad agency art directors and creative directors.

Early in our relationship, we created a new trademark for the company forming a stylized letter "i" from a stack of paper with the top sheet turned down revealing the dot over the "i." This mark was applied to trucks, building signage, stationery and forms, paper sample catalogs and packaging.



Corporate Identity Carlson Beck LLC  
Executive search firm specializing in nonprofit  
and philanthropic organizations.

Chrysus Fund  
Money management focusing on wealth preservation  
through investments in precious metals.



CARLSONBECK

EXECUTIVE SEARCH IN PHILANTHROPY AND NONPROFITS



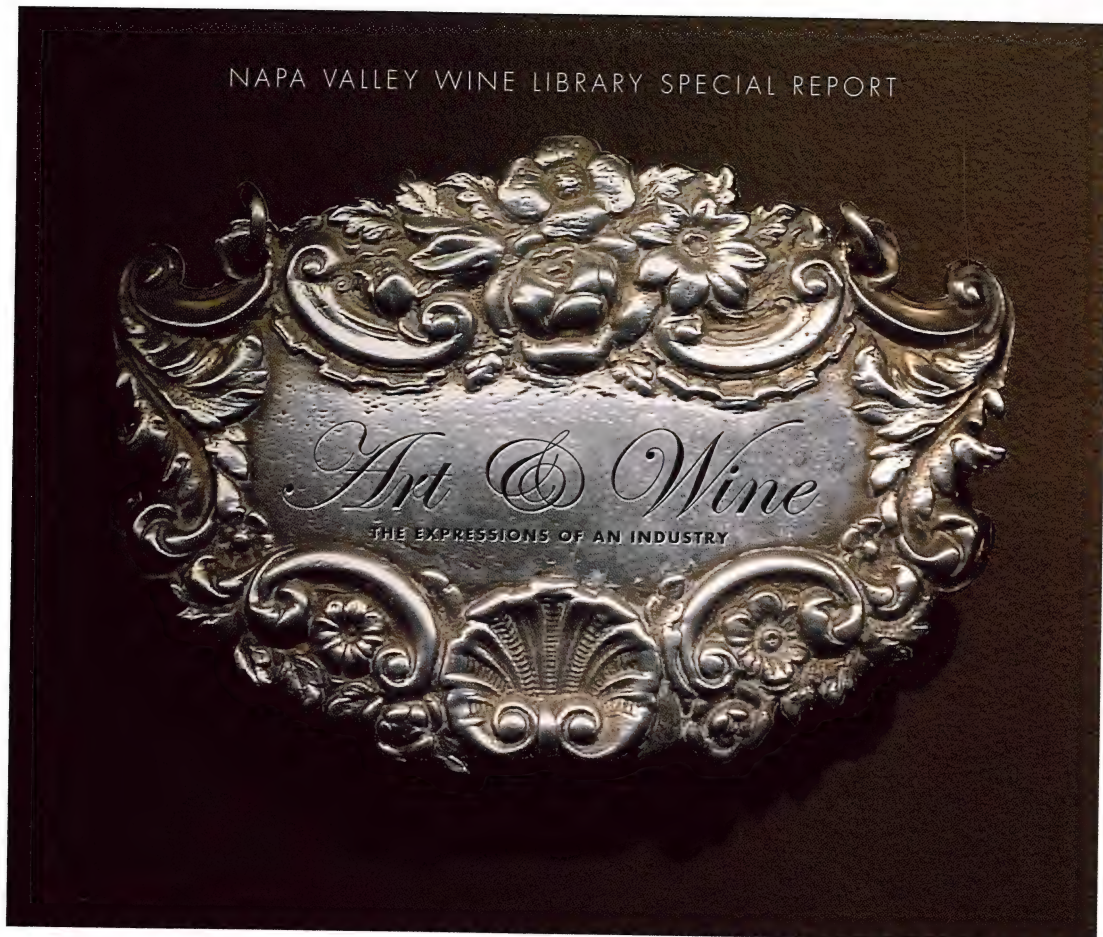
CHRYsus FUND

WEALTH PRESERVATION



## Exhibition Catalog

A special issue of the Napa Valley Wine Library's *REPORT* that chronicles the *Art & Wine: Expressions of an Industry* exhibit at the Napa Valley Museum where I was guest-curator for the exhibit. I am a former board member of the Napa Valley Museum and the Napa Valley Wine Library and designer of the *REPORT* from 2002 to 2007.



## Cancer Center Booklet

Booklet of the permanent art collection of the Commons at the Martin-O'Neil Cancer Center at the St. Helena Hospital in which the curator tells the story of the selection of six artists and their work for the exhibit.

## James Cross

Good Series — 1, 2, 3

Flower Series — 1, 2, 3

The magic of digital imaging, so important in behind-the-scenes treatment at the center, relates to the techniques employed in the works by Jim Cross selected for the V Foundation for Cancer Research Abundant Hope Atrium welcome area and the Daphne and Bart Araujo Inight Library. The images of the gourds and the flowers are inverted scanned images—scans of real fruit and flowers. In the process, negative images are made from positive scans, which Jim then selects interesting color combinations. "We wanted something that people could enjoy over time," says Jim, "something they wouldn't get bored with." "The secret: Good conversation." "We all respect each other's art," continues Jim. "We don't necessarily have the same eye, but we all aim for the same level or quality. Each piece is an expression of that artist. That creates a conversation between the pieces."

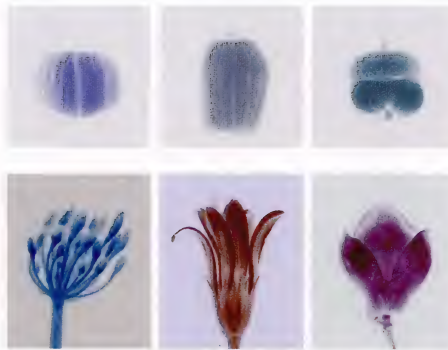


That conversation engages the viewer, invites him or her to participate rather than be passive. It's a conversation with and about life, one that Virginia wanted to be peaceful and calming. That wish informed Jim's thinking about the works he created for the center, and influenced his choices of color and contrast. "A self-taught photographer who turned his fascination with the visual into a high-level graphic design career, Jim's creativity is seen throughout the new wing of the Hospital, in the new Evelyn and Bob Truderen Surgery Suite as well as in the Cancer Center common areas. "Retired" since 1996, Jim creates graphic work for a select clientele and is compiling a 50-year retrospective of his professional work, featuring the work commissioned by a number of Fortune 100 companies.

*As a person having cancer, you don't want an identity as a sick person. The Cancer Center has to now recover and feel the art makes it less institutional, less like being in a hospital. It's joyful and uplifting. It's all very subtle.*

*By John Longfellow*

*— Mary Bergman, Cancer Center User*



Packaging Quixote Winery's new six-pack shipper and display carton uses the colors and stripe motif of the metal capsule on the top of the bottle.





Personal Work: Photography "Hats," Apple Farm, Philo, California

Right: "Torre Bellosguardo," Florence









Graphic Identity Jazz in the Napa Valley has become quite popular since Bill Hart formed the Napa Valley Jazz Society, which now sponsors monthly programs at several venues throughout the Valley.





Awards Lots of them!

# The Communication Arts Society

THE THIRTY FIFTH ANNUAL EXHIBITION OF COMMUNICATION ART AND DESIGN  
CERTIFICATE OF MERIT



ART DIRECTORS: JAMES CROSS/CARL SELTZER  
DESIGNER: CARL SELTZER  
PRODUCTION ARTIST: JUDY RUSSELL  
PHOTOGRAPHER: TOM HEBBIA  
WRITER: JUDITH WHEELER  
AGENCY/STUDIO: JAMES CROSS DESIGN OFFICE INC.  
CLIENT: NORTHROP

*Robert M. Clark*

SHOW CHAIRMAN

*Arthur Fenton*

PRESIDENT

American Institute of Graphic Arts

After receiving the AIGA Legacy Medal  
Jim celebrates with friends Michael Vanderbyl,  
Anna Hernandez, Dana Arnett and his wife Sue Cross.

Also enjoying the AIGA celebration with  
Lela and Massimo Vignelli.





Art Center College of Design

Cover of Art Center Europe's report on its second annual Communications seminar and workshop, held in Vevey, Switzerland in December 1987. Featured speakers were Ivan Chermayeff, Art Center President David Brown, Massimo Vignelli and me.

# At Art Center (Europe)

A publication of Art Center College of Design (Europe)  
 Avenue de la Gare 254, Avenue de la Gare 254, Avenue de la Gare 254  
 1000 Brussels, Belgium  
 Telephone: 02 23 15 15 15, Telex: 310000 200 10

Design education for business and industry  
 Vol. 2, No. 1, October 1987

## Communications design: the theme of an Art Center (Europe) workshop



"Communications: the Designer, the Client and the Message" was the second in the series of workshop events organized as part of Art Center's education program to help prepare students for their future careers. On one of the few hot, sunny days this summer, some 300 students, professional designers, marketing executives and others

the moment has kept him in the forefront of the design community.

James Cross, who is an Art Center USA advisor, is president of the internationally famous Los Angeles firm, Cross Associates. He has shaped and influenced the corporate image of big corporations and institutions for 30 years; the moment has kept him in the forefront of the design community.

(Left to right) Ivan Chermayeff, Art Center President David R. Brown, Massimo Vignelli and James Cross just before the Communications design workshop.

book. What counts is the amount of time spent in the workshop.



## Colleagues

I wish to acknowledge my colleagues shown below, without whom the work in this book could not have been accomplished.

Missing from the picture are associates who also contributed immensely to the success of our design firm: Lisa Zenon, Emmett Morava, Carl Seltzer, Kenton Lotz, James Marrin, Heather Wieland, Claire Haven, Joe Stoddard, Donald Handel, Rose Marie Miller, Douglas Oliver, Lisa Levine, Andrew Nawrocky, Stephen Seiler, Rosalie Carlson, Heidi Blackwell, Douglas Hoppe Stone, Gail Griswold, Susan Garland, and others.

James Cross, President, Creative Director

Yee-Ping Cho, Designer

Laura Lukens, Vice President, Marketing

John Clark, Vice President, Design Director

Karlée Greene Swift, Production Manager

Marie Grandy, Vice President, Accounting

Anne Burdick, Designer

Jay Novak, Vice President, Design Director

Teresa Gullihier, Office Manager, Los Angeles

Joseph Jacques, Designer

Ken Rang, Designer

Brad Yamamoto, Office Manager, San Francisco

Marianne Ackerman, Designer

Michael Skjei, Designer

Patricia Kaczmarek, Designer

Jody Corcoran, Vice President, Marketing

Nancy Koc, Designer

Dawson Zaug, Senior Vice President



Colleagues AGI, the Alliance Graphique Internationale seeks to achieve this aim: promoting an intensive and fruitful exchange of ideas among members on the basis of friendly relationships and mutual personal respect.

The organization's membership is by nomination only and consists of approximately 300 graphic designers from 27 countries.

I was admitted in 1977 and became International President for a three-year term in 1989. Below is the International Executive Committee during my presidency.

James Cross, United States

Bruno Oldani, Norway

Fritz Gottschalk, Switzerland

Pierre Mendell, Germany

Bruno Monguzzi, Italy

Ruedi Ruegg, Switzerland

Pieter Brattinga, Netherlands

John McConnell, United Kingdom

Takenobu Igarashi, Japan



Colleagues Pictures of me having good times with many of my designer friends:

- 1 Michael Vanderbyl and Dana Arnett
- 2 Ricky Wurman, Massimo Vignelli, Fritz Gottschalk and Tom Geismar
- 3 Milton Glaser
- 4 Paul Rand, Arnold Saks and Bob Runyan
- 5 Leo Lionni and Sue Cross
- 6 Woody Pirtle
- 7 Massimo Vignelli
- 8 Lou Dorfman
- 9 Michael Peters
- 10 Bruno Monguzzi
- 11 Alan Fletcher
- 12 Henry Wolf and Saul Bass peeking
- 13 Tomoko Miho, Richard Danne and Art Paul
- 14 Bruce Burdick
- 15 Sue Cross, Eda and Yarom Vardimon



1, 2



3, 4, 5



6, 7, 8



9, 10, 11, 12



13, 14, 15



Indisputably, James Cross has had a remarkable career, and designers today owe much to his endless creativity. During the 1960's and 1970's, Jim's definitive corporate work became a touchstone for annual report design, and in recent years he has virtually defined California wine label design. Like Paul Rand or Massimo Vignelli, Jim never stops working. The pleasures and paradoxes of our profession continue to inspire him and his work continues to inspire us. On a personal note, I met Jim in the early 1970's when I was a young designer working in the office G. Dean Smith, a revered San Francisco designer. Jim and his work – in particular the elegant annual reports he created for Northrop – made an enormous impression. I began to see that he and Dean were among those laying the foundation for graphic design on the West Coast. I didn't yet know we would become great friends. I value the example Jim continues to set for all designers. Even more, I value his friendship. -*Michael Vanderbyl*

Graduate, UCLA  
 Corporate Design Director, RAND Corporation  
 Corporate Design Director, Northrop Corporation  
 President, Cross Associates  
 Creative & Managing Director, Siegel & Gale / Cross  
 President, Design Associates  
 President, Art Directors Club of Los Angeles  
 International President, Alliance Graphique Internationale  
 Board of Directors, International Design Conference in Aspen  
 Board of Directors, American Institute of Graphic Arts  
 Board of Directors, Napa Valley Museum  
 Board of Directors, President, Napa Valley Heritage Fund  
 Board of Directors, Napa Valley Wine Library  
 Design Advisory Council, Art Center College of Design  
 Associate Professor, UCLA  
 Adjunct Professor, Arizona State University  
 Instructor, Art Center College of Design  
 Graduate Student Advisor, Art Center College of Design  
 Instructor, Portland School of Art, Maine  
 Lifetime Achievement Award, Art Directors Club of Los Angeles  
 American Institute of Graphic Arts Legacy Medal  
 Who's Who in Graphic Design  
 Judge: Wine competition, Los Angeles County Fair

Lectures on Design: (*partial list*)

AIGA National Conference at MIT	Portland School of Art, Maine
Art Center, Vevey, Switzerland	Aspen Design Conference
University of Washington	Art Center College of Design
The Smithsonian Institute	La Salle University, Mexico City
Tokyo School of Design	

Design judge for major competitions  
 Awards from many international design competitions  
 Articles in a number international design publications  
 One-man show of drawings and prints, Alcazar Terrell Studio Gallery, Los Angeles  
 Group Shows, (printmaking) Greenfield Gallery and Armand Hammer Museum, Los Angeles

James Allin Cross is a graduate of UCLA School of Fine Art. After leaving the university he worked in industry as corporate design director for The RAND Corporation's System Development Division and Northrop Corporation where he created identity programs and corporate literature including award-winning annual reports for Northrop.

He formed his own design firm, Cross Associates, in 1963, eventually having offices in Los Angeles, San Francisco and Newport Beach, California. His work was described in a *Graphis Magazine* feature article as "influencing and shaping the visual appearance of major corporations where he gained an international reputation for design conveying simplicity, clarity, depth and integrity." His company was purchased by the British advertising firm Saatchi & Saatchi in 1988 and Jim continued on as Managing and Creative Director until leaving in 1994.

Jim has served on the Board of Directors of the International Design Conference in Aspen and the American Institute of Graphic Arts. He was International President of Alliance Graphique Internationale, served on the AIGA Medalist Committee and received the Lifetime Achievement Award from the Art Directors Club of Los Angeles and the American Institute of Graphic Arts Legacy Medal. He has lectured extensively including the first AIGA National Conference at MIT, Tokyo School of Design, The Smithsonian Institute, the Aspen Design Conference, The Portland School of Art in Maine and La Salle University in Mexico City.

He is presently consulting with a selection of wine industry clients where he plans and designs communication strategy and brand identity. In addition to graphic design, he has been commissioned by a number of his winery clients to photograph their products, vineyards and winemaking facilities. Jim has a permanent exhibit of his photography at the Napa Valley Wine Library. He and his wife Sue are proprietors of Cross Cellars which produces CROSS Oakville Cabernet Sauvignon that can be found in over 20 Restaurants and wine shops.



## Printing

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